

DEC -3 1925 ✓

©CIL 22071-*CB*

✓ COBRA ✓

✓ Photoplay in 7 reels ✓

✓ From the play by Martin Brown as

produced by ^{L.}Lawrence Weber ✓

Directed by Joseph Henabery ✓

✓ Screen Play by Anthony Coldewey ✓

✓ Author of the photoplay (under section 62)

~~Famous Players Lasky Corporation of U.S.~~

Rudolph Valentino, ~~as the S. S. Statist~~

A Paramount Release

Special 3' x 10' Colored Banner

Valentino and Naldi in a Romantic, Sumptuous Setting

FACTS ABOUT THE PICTURE

HERE'S the kind the fans want from Valentino!

A great stage success in which the star plays a modern hero of many loves.

"Cobra" has been produced with the same artistic care that a master paints a great painting. No effort has been spared to make it dramatically beautiful and beautifully dramatic.

In all, a photoplay of distinction.

STAR

RUDOLPH VALENTINO. "Cobra" is his first picture "on his own." He poured into its making all the energy and devotion that distinguish his personality. With "Cobra" he had the artistic freedom which he craved—and he gave himself to the picture unreservedly.

Joseph Henabery, Valentino's own choice as a director. Henabery also made "A Sainted Devil."

AUTHOR

"Cobra" is a screen version of the Broadway stage hit of the same name by Martin Brown as produced by Lawrence Weber.

SCENARIST

Anthony Coldewey, who wrote the screen play, "Ruggles of Red Gap."

CAMERAMEN

J. D. Jennings and Harry Fischbeck. Jennings is responsible for the magnificent views in "Sundown", while Fischbeck "shot" "Monsieur Beaucaire" and "A Sainted Devil."

TYPE OF STORY

A modern story of strong love, great drama and touching sacrifice—a story that will write itself indelibly on the mind and heart. Most of the action is in New York, although the story starts in Italy.

FOOTAGE

"Cobra" is 7 reels—6895 feet long.

THEME

Valentino is seen as an Italian Count, who is a real Don Juan with the ladies. The wife of his best friend falls in love with him. She is burned beyond all hope of recognition in a fire at a hotel—the wife of the man whom he loved as a brother.

That's drama!

With the closing scenes the star gives up the only woman he ever really loved because his friend also loves her.

That's heart-interest!

IN THE CAST

Three of the most beautiful women of the screen support the star in this picture—Nita Naldi, Gertrude Olmsted and Claire de Lorez—all picked by Ernst Linnenkamp, the famous Viennese artist, when he chose the twelve most beautiful women of

A PHOTOPLAY OF DISTINCTION PLUS

"COBRA" gets its title from the fact that alluring women of a certain type fascinate Valentino as a cobra does its victim. He is helpless in their power.

The picture tells a story of strong love, dynamic drama and sacrifice. Here it is:

Short Synopsis

VALENTINO, as Count Rodrigo Torriani, is a young Italian aristocrat, who has inherited a debt-ridden palace on the shore of the Bay of Naples and a fondness for lovely ladies. The worthless father of one of Rodrigo's temporary sweethearts attempts to blackmail him, and Jack Dorning, an American tourist, is mistaken by the blackmailer for the Count and is involved in the mess. Rodrigo extricates Dorning and they become warm friends.

The American is just the opposite to Rodrigo; he is serious, innocent, and thinks women are beings to be worshipped. He is the owner of a famous Fifth Avenue antique shop, which has been in his family for generations. Rodrigo, a brilliant and versatile chap, is an expert on Italian antiques. Dorning offers him a position in his firm. Rodrigo, broke and with no plans, accepts, and the two men journey to New York.

Rodrigo cannot escape the lure of beautiful women, even with Jack Dorning as a sort of safety gap. He is continually in affairs of the heart. Through a society-woman customer of the shop, he is introduced to Elise Zile (Nita Naldi), a pretty, worldly-wise woman of a very physical

her in the cobra-like fascination of her personality and determined to avoid her. However, she sets out to capture him, thinking he is wealthy as well as attractive.

Meantime, Rodrigo has met and fallen sincerely in love with Mary Drake, secretary to Dorning, and a sweet, nice girl. He resolves to follow the straight and narrow path and make himself worthy of her. He is gradually winning her when Elise, enflamed with jealousy, tells the other girl privately that Rodrigo is a bad lot and turns her against him.

Cast

Count Rodrigo Torriani.....RUDOLPH VALENTINO
Elise Van Zile.....Nita Naldi
Jack Dorning.....Casson Ferguson
Mary Drake.....Gertrude Olmstead
Victor Minardi.....Hector V. Sarno
Rosa Minardi.....Claire de Lorez
Sophie Binner.....Eileen Percy
Mrs. Porter Palmer.....Lillian Langdon
Store Manager.....Henry Barrows
Marie.....Rose Rosanova

Elise comes to Rodrigo's rooms. Dorning happens to be there and at once falls in love with her, in his infatuation believing her to be all that is good and pure. When Elise discovers that Jack is rich and the Count is poor, she deliberately ensnares the former and becomes his wife.

Elise, now the wife of Dorning, tries to carry on an affair with Rodrigo on the sly, but he refuses to fall for it. Jack Dorning is his best friend and he longs to tell him what sort of woman his wife really is, but hasn't the heart. On a night when Dorning is out of town on business, Elise dons a very provocative gown and goes to a hotel. Rodrigo sees her there, but his conscience lashes him and he leaves. She remains at the hotel. During the night the building burns and she loses her life, burnt beyond the possibility of identification.

Dorning searches frantically for his missing wife during the next few days. Rodrigo is helpless, torn with remorse. He cannot tell his friend what happened to Elise. He leaves New York. Dorning goes nearly insane with grief over his wife's disappearance.

A year later Rodrigo returns to find Jack Dorning almost his old self. The latter tells him quietly that he has discovered what became of Elise, that she was no good, that he knows she had tried to trap him and that he (Rodrigo) was guiltless. Rodrigo notices that the return of Dorning to normalcy is due to the influence of his pretty secretary. Jack loves her. Though, from talking to the girl, Rodrigo is sure that he could win her for himself, and though she is the only woman he ever really loved, he resolves to give her to his friend. So he pretends to Mary that he is once again the gay, unscrupulous raider of all and deliberately kills

Casson Ferguson, returning to the screen after a year's absence, is cast as Valentino's best friend. He gave one of the best performances the screen has ever seen as the young lawyer in Pauline Frederick's "Madame X."

WHAT THE TITLE MEANS

This is not a snake picture. "Cobra" means the lure of a fascinating, unscrupulous woman—the charm which the cobra exercises over its victims.

HIGHLIGHTS

Settings—

Designed by William Cameron Menzies, designer of the sets of "The Thief of Bagdad."

Gowns—

Conceived by a new figure in motion pictures, that brilliant young



RUDOLPH VALENTINO IN "COBRA" A PARAMOUNT RELEASE

Production Mat IPB

artist, Gilbert Adrian, who formerly designed the costumes for the New York Music Box Review.

"Cobra" was first produced at the Hudson Theatre, New York, April 22, 1925. It ran there until it was moved to the Longacre Theatre on Aug. 16, where it continued to play until Nov. 15, a run of about seven months. The announcement of the termination of the run by the producer stated that it could have gone on for six months longer but for the necessity of filling out-of-town engagements.

It then moved to Philadelphia and Chicago for successful runs.

What the New York critics said about the stage play:—

Morning World (Heywood Brown)—"Commands profound interest."

Herald-Tribune (Percy Hammond)—"It ought to rank well up at the top flight of American dramas."

Evening World (E. W. Osborn)—"What may come to be reckoned the most sensational play of the year."

Sun (Alexander Woolcott)—"Interesting, eventful play."

Daily News (Burns Mantle)—"One of the most adult and virile of the season's dramas."

But wait till you see what they have to say about the picture!

A flashback scene in the production gives picture fans a view of the world-famous Valentino beard.

Valentino had his own unit, all working for the success of this picture.

Valentino and Naldi in a Romantic, Sumptuous Setting

FACTS ABOUT THE PICTURE

HERE'S the kind the fans want from Valentino!

A great stage success in which the star plays a modern hero of many loves.

"Cobra" has been produced with the same artistic care that a master paints a great painting. No effort has been spared to make it dramatically beautiful and beautifully dramatic.

In all, a photoplay of distinction.

STAR

RUDOLPH VALENTINO. "Cobra" is his first picture "on his own." He poured into its making all the energy and devotion that distinguish his personality. With "Cobra" he had the artistic freedom which he craved—and he gave himself to the picture unreservedly.

Joseph Henabery, Valentino's own choice as a director. Henabery also made "A Sainted Devil."

AUTHOR

"Cobra" is a screen version of the Broadway stage hit of the same name by Martin Brown as produced by Lawrence Weber.

SCENARIST

Anthony Coldewey, who wrote the screen play, "Ruggles of Red Gap."

CAMERAMEN

J. D. Jennings and Harry Fischbeck. Jennings is responsible for the magnificent views in "Sundown", while Fischbeck "shot" "Monsieur Beaucaire" and "A Sainted Devil."

TYPE OF STORY

A modern story of strong love, great drama and touching sacrifice—a story that will write itself indelibly on the mind and heart. Most of the action is in New York, although the story starts in Italy.

FOOTAGE

"Cobra" is 7 reels—6895 feet long.

THEME

Valentino is seen as an Italian Count, who is a real Don Juan with the ladies. The wife of his best friend falls in love with him. She is burned beyond all hope of recognition in a fire at a hotel—the wife of the man whom he loved as a brother.

That's drama!

With the closing scenes the star gives up the only woman he ever really loved because his friend also loves her.

That's heart-interest!

IN THE CAST

Three of the most beautiful women of the screen support the star in this picture—Nita Naldi, Gertrude Olmsted and Claire de Lorez—all picked by Ernst Linnenkamp, the famous Viennese artist, when he chose the twelve most beautiful women of the screen.

(Cont. in last Col.)

A PHOTOPLAY OF DISTINCTION PLUS

"COBRA" gets its title from the fact that alluring women of a certain type fascinate Valentino as a cobra does its victim. He is helpless in their power.

The picture tells a story of strong love, dynamic drama and sacrifice. Here it is:

Short Synopsis

VALENTINO, as Count Rodrigo Torriani, is a young Italian aristocrat, who has inherited a debt-ridden palace on the shore of the Bay of Naples and a fondness for lovely ladies. The worthless father of one of Rodrigo's temporary sweethearts attempts to blackmail him, and Jack Dorning, an American tourist, is mistaken by the blackmailer for the Count and is involved in the mess. Rodrigo extricates Dorning and they become warm friends.

The American is just the opposite to Rodrigo; he is serious, innocent, and thinks women are beings to be worshipped. He is the owner of a famous Fifth Avenue antique shop, which has been in his family for generations. Rodrigo, a brilliant and versatile chap, is an expert on Italian antiques. Dorning offers him a position in his firm. Rodrigo, broke and with no plans, accepts, and the two men journey to New York.

Rodrigo cannot escape the lure of beautiful women, even with Jack Dorning as a sort of safety gap. He is continually in affairs of the heart. Through a society-woman customer of the shop, he is introduced to Elise Zile (Nita Naldi), a pretty, worldly-wise woman of a very physical type.

Elise is just the opposite to Rodrigo; he is serious, innocent, and thinks women are beings to be worshipped. He is the owner of a famous Fifth Avenue antique shop, which has been in his family for generations. Rodrigo, a brilliant and versatile chap, is an expert on Italian antiques. Dorning offers him a position in his firm. Rodrigo, broke and with no plans, accepts, and the two men journey to New York.

Rodrigo cannot escape the lure of beautiful women, even with Jack Dorning as a sort of safety gap. He is continually in affairs of the heart. Through a society-woman customer of the shop, he is introduced to Elise Zile (Nita Naldi), a pretty, worldly-wise woman of a very physical type.

Cast

Count Rodrigo Torriani.....RUDOLPH VALENTINO
Elise Van Zile.....Nita Naldi
Jack Dorning.....Casson Ferguson
Mary Drake.....Gertrude Olmstead
Victor Minardi.....Hector V. Sarno
Rosa Minardi.....Claire de Lorez
Sophie Binner.....Eileen Percy
Mrs. Porter Palmer.....Lillian Langdon
Store Manager.....Henry Barrows
Marie.....Rose Rosanova

Elise comes to Rodrigo's rooms. Dorning happens to be there and at once falls in love with her, in his infatuation believing her to be all that is good and pure. When Elise discovers that Jack is rich and the Count is poor, she deliberately ensnares the former and becomes his wife.

Elise, now the wife of Dorning, tries to carry on an affair with Rodrigo on the sly, but he refuses to fall for it. Jack Dorning is his best friend and he longs to tell him what sort of woman his wife really is, but hasn't the heart. On a night when Dorning is out of town on business, Elise dons a very provocative gown and goes to a hotel. Rodrigo sees her there, but his conscience lashes him and he leaves. She remains at the hotel. During the night the building burns and she loses her life, burnt beyond the possibility of identification.

Dorning searches frantically for his missing wife during the next few days. Rodrigo is helpless, torn with remorse. He cannot tell his friend what happened to Elise. He leaves New York. Dorning goes nearly insane with grief over his wife's disappearance.

A year later Rodrigo returns to find Jack Dorning almost his old self. The latter tells him quietly that he has discovered what became of Elise, that she was no good, that he knows she had tried to trap him and that he (Rodrigo) was guiltless. Rodrigo notices that the return of Dorning to normalcy is due to the influence of his pretty secretary. Jack loves her. Though, from talking to the girl, Rodrigo is sure that he could win her for himself, and though she is the only woman he ever really loved, he resolves to give her to his friend. So he pretends to Mary that he is once again the gay, unscrupulous rounder of all and deliberately kills her love for him. Then Rodrigo sails away, leaving Dorning and the girl to their happiness.

Casson Ferguson, returning to the screen after a year's absence, is cast as Valentino's best friend. He gave one of the best performances the screen has ever seen as the young lawyer in Pauline Frederick's "Madame X."

WHAT THE TITLE MEANS

This is not a snake picture. "Cobra" means the lure of a fascinating, unscrupulous woman—the charm which the cobra exercises over its victims.

HIGHLIGHTS

Settings—Designed by William Cameron Menzies, designer of the sets of "The Thief of Bagdad."

Gowns—Conceived by a new figure in motion pictures, that brilliant young



RUDOLPH VALENTINO IN "COBRA" A PARAMOUNT RELEASE

Production Mat IPB

artist, Gilbert Adrian, who formerly designed the costumes for the New York Music Box Review.

"Cobra" was first produced at the Hudson Theatre, New York, April 22, 1925. It ran there until it was moved to the Longacre Theatre on Aug. 16, where it continued to play until Nov. 15, a run of about seven months. The announcement of the termination of the run by the producer stated that it could have gone on for six months longer but for the necessity of filling out-of-town engagements. It then moved to Philadelphia and Chicago for successful runs.

What the New York critics said about the stage play:—

Morning World (Heywood Brown)—"Commands profound interest."

Herald-Tribune (Percy Hammond)—"It ought to rank well up at the top flight of American dramas."

Evening World (E. W. Osborn)—"What may come to be reckoned the most sensational play of the year."

Sun (Alexander Woolcott)—"Interesting, eventful play."

Daily News (Burns Mantle)—"One of the most adult and virile of the season's dramas."

But wait till you see what they have to say about the picture!

A flashback scene in the production gives picture fans a view of the world-famous Valentino beard.

Valentino had his own unit, all working for the success of this picture.

Result: A photoplay of distinction plus!

VALENTINO—greater than you have ever seen him

IN "COBRA" you have the screen's greatest lover as the star of the stage play New York saw and talked about for an entire year.

Valentino plays a dashing Italian count, a modern Don Juan who falls in love with every beautiful woman he meets. The plot hurls him into a powerfully dramatic situation when the wife of his best friend—a cobra woman, played by Nita Naldi—falls in love with him.

It is a story that will write itself indelibly on the heart and mind.

The cast also includes Casson Ferguson, Gertrude Olmstead and Eileen Percy.

In all, a photoplay of distinction plus.

ADAPTED from a play, by
Martin Brown as produced
by L. Lawrence Weber.

Directed by Joseph Hen-
bery—Screen play by Anthony
Coldewey.

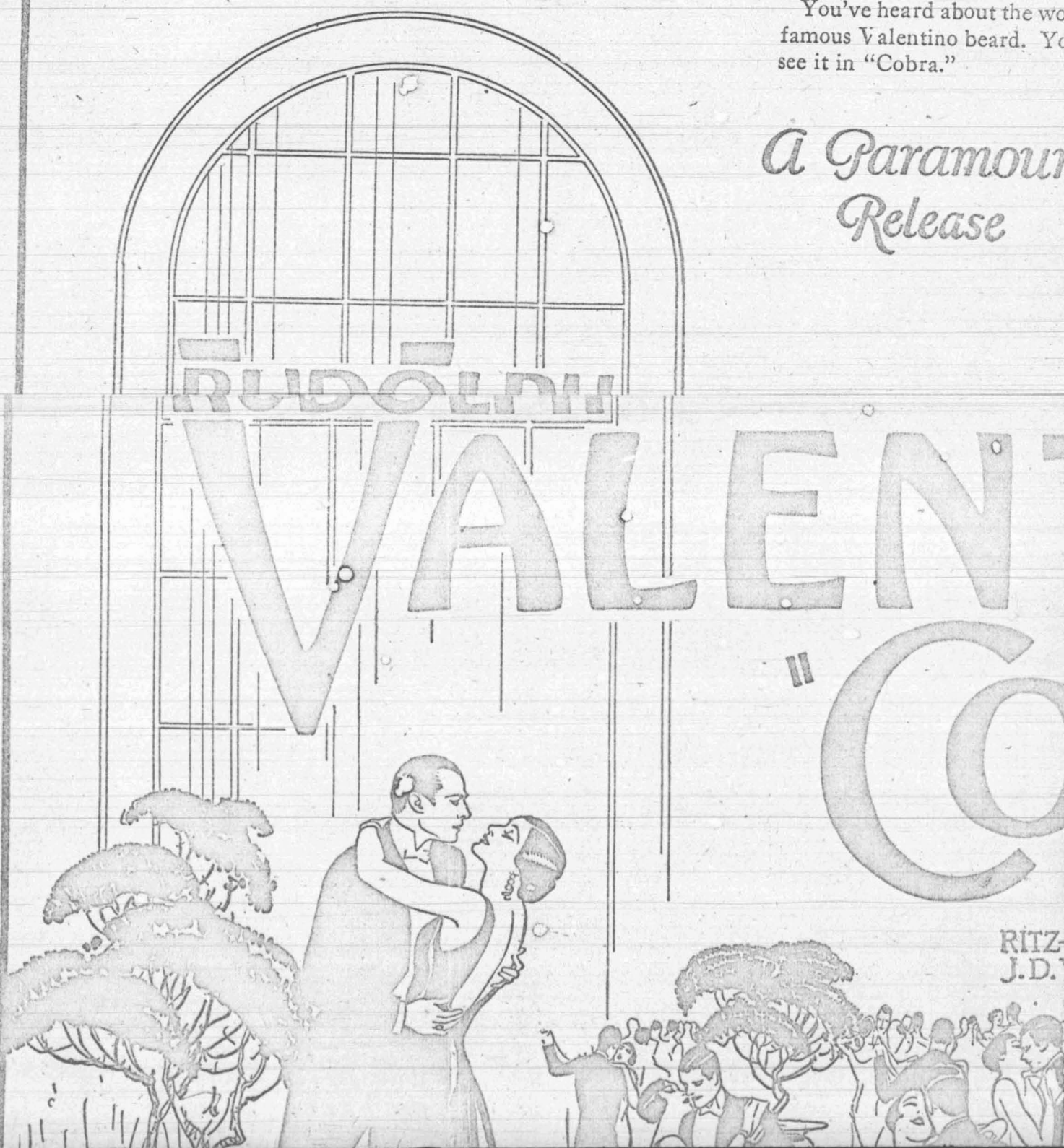
You've heard about the world-
famous Valentino beard. You'll
see it in "Cobra."

A Paramount
Release

VALENTINO
"Cobra"

RITZ-
J.D.V.

PRESENTED BY
CARLTON PICTURES, INC.
WILLIAMS, PRESIDENT



reater than
seen him

A DAPTED from a play, by
Martin Brown as prod-
ed by L. Lawrence Weber.

Directed by Joseph Hen-
bery—Screen play by Anthony
Coldewey.

You've heard about the world-
famous Valentino beard. You'll
see it in "Cobra."

A Paramount
Release

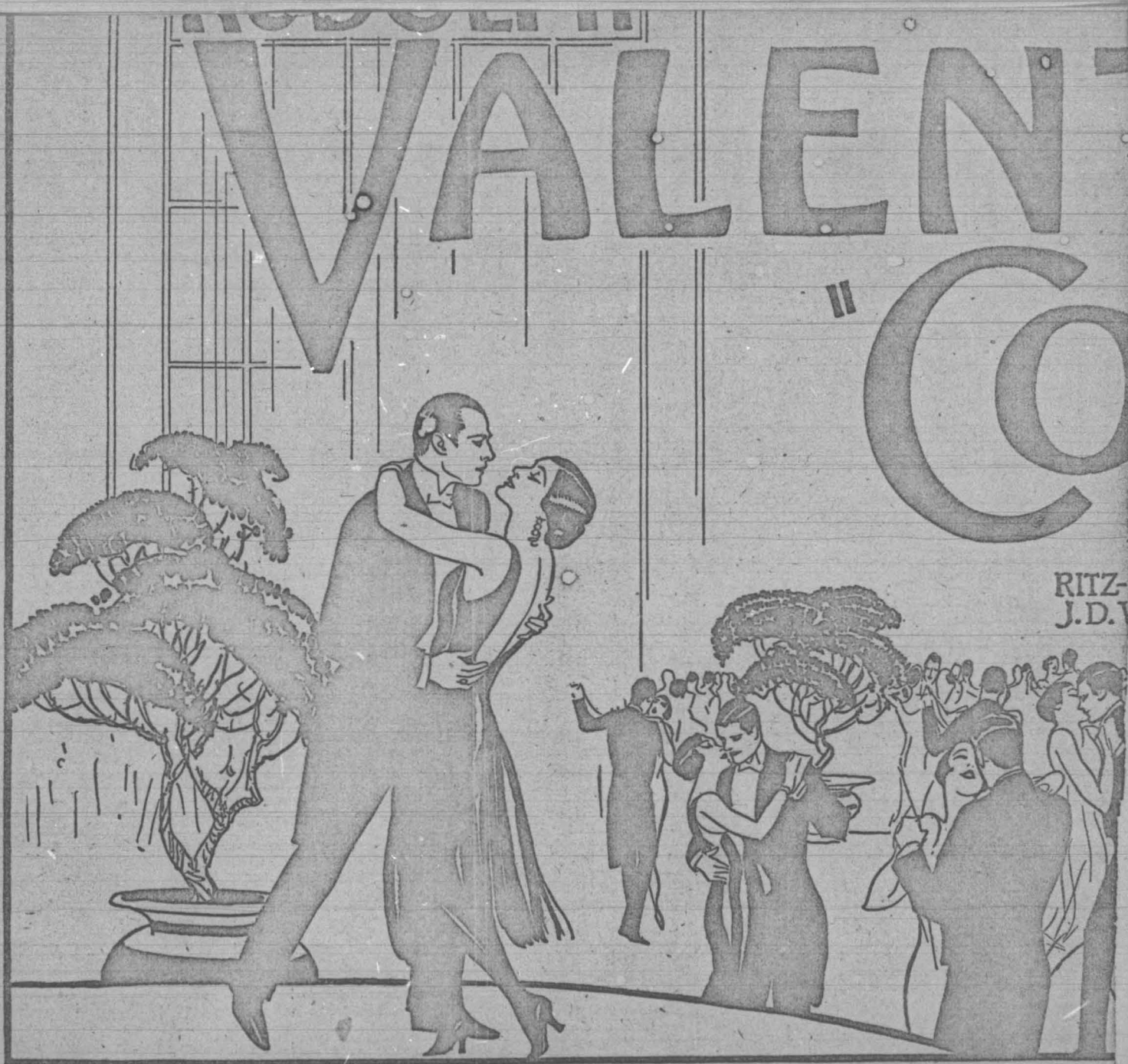
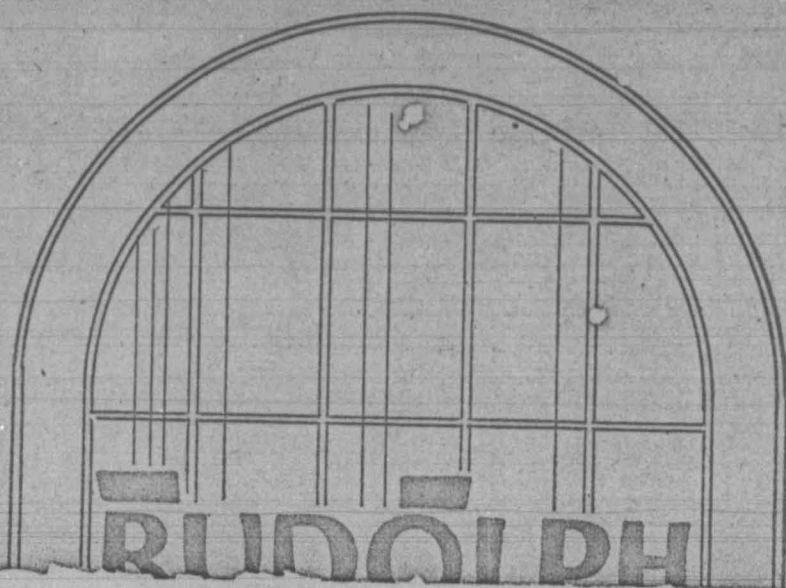
VALENTINO "Cobra"

PRESENTED BY
RITZ-TON PICTURES, INC.
J.D. WILKINS, PRESIDENT



You've heard about the world famous Valentino beard. You'll see it in "Cobra."

A Paramount
Release



RITZ
J.D.V.

Playing Dates,
Other Features

Theatre

The above is the Seven-column (Full Page) Newspaper

VALENTINO
Cobra

PRESENTED BY
CARLTON PICTURES
WILLIAMS, PRESID



e Nar

Advertisement 7A. Mats 50c at y

very—screen play by Anthor
Coldewey.

You've heard about the world
famous Valentino beard. You'll
see it in "Cobra."

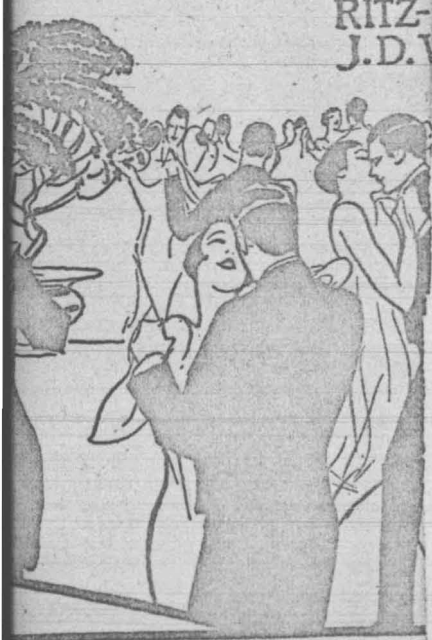
A Paramount
Release



ENTERTAINMENT "Cobra"

RITZ
J.D.V.

PRESENTED BY
CARLTON PICTURES, INC.
WILLIAMS, PRESIDENT



Theatre Name

Playing Dates,
Other Features

column (Full Page) Newspaper

Advertisement 7A. Mats 50c at your Paramount Exchange.

Special Stories To Help Put the Picture Over Right

Valentino's Character

Handwriting Expert Finds He Has Inspirational Temperament and Is Interested in the Psychic

Rudolph Valentino

Signature Cut IMC

AN interesting analysis of Rudolph Valentino's character is made by Katherine Elverson, widely known graphologist, now on the staff of the "Cleveland Plain Dealer." Miss Elverson's remarks are of timely interest, as Valentino is now showing in "Cobra," his latest starring vehicle, at the..... Theatre. She writes:

"There are many interesting points about this writing, and most of them are decidedly to the writer's credit. Sincerity and a lack of affectation are shown, with candor and straightforwardness. The writer is a gentleman; he has good taste and refinement and probably pleasing manners and an agreeable personality.

The Five I's.

"The inspirational temperament, which almost invariably marks those who succeed in any of the arts, appears in the many separated letters, giving intuition, imagination, idealism, insight and impressionability—five I's. Mr. Valentino is quick of comprehension and grasps ideas subconsciously. He reads people instinctively, forms his likes and dislikes instantly and seldom swerves from his first impressions. He is sure that he is right, without reasoning about it, and it nettles him a bit to have others disagree with him. Psychic subjects interest him and the occult has some attraction for him.

"Nevertheless, there is a wide vein of practicality in his nature and he has good financial sense. He is energetic, aggressive and has excellent will power and stability. Courage and independence are shown, with decided views, strong convictions, and a determination only clinches, and

VALENTINO IN HOLLYWOOD

An Intimate Glimpse Into the Manner in Which the Star Spends His Time—Rises at 5 and Rides Horseback—Seldom Seen in Public

WHEN Rudolph Valentino settled down to work in Hollywood on "Cobra," his first independent Ritz production, the star lived in the house which he owned before his departure to New York two years ago. It is on a high hill overlooking the city.

The visitor to the Valentino home is confronted with an assortment of dogs, large and small. Valentino goes in for the large, Mrs. Valentino for the small variety. The star's constant companion is a big Italian mastiff, which he brought with him from Italy. The mastiff resembles a bulldog, but is larger and not so ugly. This dog wears a hair collar which gives him the appearance of having a natural fringe around his neck.

Rudy has two fine dappled gray saddle horses, and Hollywood residents, who get up early enough, can see him cantering over the hills. He rises at 5 and is at the studio ready for work before 9. His usual riding companion is Mario Carillo, a former Italian cavalry officer, who delights in doing the kind of stunts that you see in the news reels.

Mr. Valentino owns two other horses to which he is much attached. He kept these in a livery stable during his two years of absence. One of these mounts has grown old and will be pensioned to a lifetime of ease.

At the United Studios, Valentino has a brand new bungalow, which serves as dressing room, reception room and office. Its walls are hung with several old swords, the collection of which is a hobby with him.

When he is working, Rudy spends his time almost exclusively in the studio and at home. He is never seen in the cafes and seldom in any other place of amusement. He says he is ready to retire early after a day of hard work beginning at 5.

"Cobra," which will head the bill at the..... Theatre on....., was directed by Joseph Henabery, who made "A Sainted Devil" with the star, from Anthony Coldewey's

to work in the same picture with Rudolph Valentino."

"Cobra" was adapted from Martin Brown's successful stage play. The title signifies the lure of an attractive, young woman—the lure of the cobra for its victims. It is a modern story and takes place mostly in New York, with Valentino playing an Italian Count, who has a weakness for the ladies. Nita Naldi plays the woman with the cobra appeal, while Gertrude Olmsted has the sympathetic feminine role.

Extra Man Becomes Famous By Punching Rudy's Face

Some are born great, some achieve greatness and some go into motion pictures.

The latest to reserve for himself a parlor, bedroom and bath in the hall of fame is Jerry Meigne, an extra man of the movies.

Jerry has the distinction of having hit Rudolph Valentino a resounding blow right on his handsome countenance. And, furthermore, he got paid for doing it. And, another furthermore, Valentino did the paying.

It happened during the filming of a scene for "Cobra," the star's first independent Ritz production, now showing at the..... Theatre. The scenario required that Valentino and Meigne should have a fight in a cafe. Meigne was to strike the first blow.

"Hit him in the face," Director Joseph Henabery shouted to the extra man.

Meigne hit him, but he pulled his punch. After all, a Valentino profile

How Nita Compares With Modern "Perfect" Woman

NITA Naldi has solved for herself the problem that consumes most of the time and thought of American women.

She has learned how to get thin and keep thin.

At one time the career of this highly provocative actress was threatened by her increasing weight.

Then she weighed 143. Now she weighs 123. And her figure is rated one of the best in Hollywood—a land where other people besides bookkeepers are an authority on figures.

When Rudolph Valentino signed Miss Naldi to support him in "Cobra," his first independent Ritz-Carlton production, he placed one of the most startling clauses in her contract that Hollywood has known. It provided that her weight must at all times be under 130 or she would lose her job. In her role Miss Naldi typifies a woman with all the fascinating charm that a cobra has for a tiger. Well, she had to be thin. That's all there was to it.

The actress acquired her present svelte figure entirely by dieting. She made a study of food values and eliminated starches and sweets. She can talk calories fluently.

Probably the most interesting part of her reduction story is that she took no exercises. She emphatically does not believe in any violent or athletic exercise. She says it develops the muscle and destroys the soft feminine lines which a woman should have.



Midget Cut IM4

The mental attitude is most important, the actress declares. The person who would reduce must "think thin" and must have the

what should NOT be do

as what TO do. This is not a "snake picture" and don't let your public believe that it is. Therefore steer clear of using any snakes in your exploitation.

Prizes for the best definitions of a cobra woman.

As a novelty mailing piece or hand bill, rule off a card or paper into two columns.—Across the top print only the word COBRA in large type. At top of left column run a cut of the reptile cobra, underneath that the caption "The Original Cobra," followed by a description from the encyclopedia. (This is one of the few instances where the Cobra snake can be used to advantage.) At the right, a cut of Nita Naldi, under which the caption—"The Cobra of Today," followed by a description of Miss Naldi. Across the bottom:

SEE "THE SHEIK"—MEET THE "COBRA" in a great modern story of strong love, thrilling drama and sacrifice.

(The spoken play was the sensation of the year!)

RUDOLPH VALENTINO in COBRA.

A good chance for fashion show tie-ups as the gorgeous gowns in production were designed by the creator of those in the "Music Box Revue."

In a few scenes the star wears

the cobra woman—the woman with the same fascination which the cobra holds over its victims.

Gertrude Olmsted, who got started in pictures when she won an Elks beauty contest in Chicago and has been climbing rapidly up the film ladder ever since, has the best part of her career in the sympathetic feminine role. She appears as a blonde, in sharp contrast to Miss Naldi's brunette beauty.

Casson Ferguson, who will be remembered for his great performance of the young attorney in Pauline Frederick's "Madame X", returns to the screen after an absence of a year in the role of the star's best friend.

Three other beautiful women are in the cast—Eileen Percy, Claire de Lorez, and Laska Winters. Hector Sarno, Rose Rosanova, Lillian Langdon and Henry Barrows complete the list.

"Cobra" was adapted to the screen by Anthony Coldewey from Martin Brown's successful Broadway play and was directed by Joseph Henabery. It was produced by Valentino independently under the Ritz-Carlton banner and distributed through Paramount.

old style of wearing them will ever come back, etc. Run pictures

and list on "Paramount." It is lavishly mounted. The early scenes in Italy and in the New York antique shop are fine examples of the screen's pictorial beauty.

Valentino at Rialto

"Cobra" is an ideal vehicle for that magnetic star, Rudolph Valentino. It gives him an opportunity to make love, to fight, to suffer and to win the hearts of his admirers on and off the screen. The picture, produced independently by the star under the Ritz-Carlton banner, opened yesterday at the..... Theatre, to a large and enthusiastic audience.

There is a depth and sincerity about the star's acting which lifts him out of the matinee idol class into the category of the screen's great artists. The title signifies the lure of a fascinating woman—the same hypnotic charm which the cobra wields over its victims.

"Cobra" is a modern story of strong love, and sacrifice, with most of the action taking place in New York City. Valentino is seen as an Italian Count who cannot resist the cobra quality in women. After he has made a sincere and successful effort to reform, the wife of his best friend falls in love with him. He goes to a hotel where she is staying, but later his conscience revolts and he leaves. That night the hotel burns. The woman is killed—the wife of the

Jack as they look down at the bronze figures, then Rodrigo looks up, points towards the cobra and says:

SPOKEN TITLE:—"Women like that fascinate me—as that cobra does its victim."

Nita Naldi, slimmer and therefore more charming than ever, plays the woman with the cobra charm.

"Cobra" was written by Martin Brown and was highly successful on the New York stage. It has been adapted to the screen by Anthony Coldewey. Joseph Henabery directed and the cast includes besides those already named, Gertrude Olmsted, Claire de Lorez, Eileen Percy, Lillian Langdon and Hector Sarno.

alluring, plays the cobra woman. Gertrude Olmsted has the best part of her career in the sympathetic feminine role and she gives a performance which will advance her along the road to stardom. Casson Ferguson is excellent as the loyal friend. Joseph Henabery's direction is always intelligent.

"Cobra," which was adapted from Martin Brown's successful New York play, has been produced lavishly and beautifully. It bears the mark of distinction in every detail.

Anything in This

Press Sheet May

Handwriting Expert Finds He Has Inspirational Temperament and Is Interested in the Psychic

Rudolph Valentino

Signature Cut IMC

AN interesting analysis of Rudolph Valentino's character is made by Katherine Elverson, widely known graphologist, now on the staff of the "Cleveland Plain Dealer." Miss Elverson's remarks are of timely interest, as Valentino is now showing in "Cobra," his latest starring vehicle, at the..... Theatre. She writes:—

"There are many interesting points about this writing, and most of them are decidedly to the writer's credit. Sincerity and a lack of affectation are shown, with candor and straightforwardness. The writer is a gentleman; he has good taste and refinement and probably pleasing manners and an agreeable personality.

The Five I's.

"The inspirational temperament, which almost invariably marks those who succeed in any of the arts, appears in the many separated letters, giving intuition, imagination, idealism, insight and impressionability—five I's. Mr. Valentino is quick of comprehension and grasps ideas subconsciously. He reads people instinctively, forms his likes and dislikes instantly and seldom swerves from his first impressions. He is sure that he is right, without reasoning about it, and it nettles him a bit to have others disagree with him. Psychic subjects interest him and the occult has some attraction for him.

"Nevertheless, there is a wide vein of practicality in his nature and he has good financial sense. He is energetic, aggressive and has excellent will power and stability. Courage and independence are shown, with decided views, strong convictions, and attention only clinches, and

An Intimate Glimpse Into the Manner in Which the Star Spends His Time—Rises at 5 and Rides Horseback—Seldom Seen in Public

WHEN Rudolph Valentino settled down to work in Hollywood on "Cobra," his first independent Ritz production, the star lived in the house which he owned before his departure to New York two years ago. It is on a high hill overlooking the city.

The visitor to the Valentino home is confronted with an assortment of dogs, large and small. Valentino goes in for the large, Mrs. Valentino for the small variety. The star's constant companion is a big Italian mastiff, which he brought with him from Italy. The mastiff resembles a bulldog, but is larger and not so ugly. This dog wears a hair collar which gives him the appearance of having a natural fringe around his neck.

Rudy has two fine dappled gray saddle horses, and Hollywood residents, who get up early enough, can see him cantering over the hills. He rises at 5 and is at the studio ready for work before 9. His usual riding companion is Mario Carillo, a former Italian cavalry officer, who delights in doing the kind of stunts that you see in the news reels.

Mr. Valentino owns two other horses to which he is much attached. He kept these in a livery stable during his two years of absence. One of these mounts has grown old and will be pensioned to a lifetime of ease.

At the United Studios, Valentino has a brand new bungalow, which serves as dressing room, reception room and office. Its walls are hung with several old swords, the collection of which is a hobby with him.

When he is working, Rudy spends his time almost exclusively in the studio and at home. He is never seen in the cafes and seldom in any other place of amusement. He says he is ready to retire early after a day of hard work beginning at 5.

"Cobra," which will head the bill at the..... Theatre on....., was directed by Joseph Henabery, who made "A Sainted Devil" with the star, from Anthony Coldewey's

to work in the same picture with Rudolph Valentino."

"Cobra" was adapted from Martin Brown's successful stage play. The title signifies the lure of an attractive, young woman—the lure of the cobra for its victims. It is a modern story and takes place mostly in New York, with Valentino playing an Italian Count, who has a weakness for the ladies. Nita Naldi plays the woman with the cobra appeal, while Gertrude Olmsted has the sympathetic feminine role.

Extra Man Becomes Famous By Punching Rudy's Face

Some are born great, some achieve greatness and some go into motion pictures.

The latest to reserve for himself a parlor, bedroom and bath in the hall of fame is Jerry Meigne, an extra man of the movies.

Jerry has the distinction of having hit Rudolph Valentino a resounding blow right on his handsome countenance. And, furthermore, he got paid for doing it. And, another furthermore, Valentino did the paying.

It happened during the filming of a scene for "Cobra," the star's first independent Ritz production, now showing at the..... Theatre. The scenario required that Valentino and Meigne should have a fight in a cafe. Meigne was to strike the first blow.

"Hit him in the face," Director Joseph Henabery shouted to the extra man.

Meigne hit him, but he pulled his punch. After all, a Valentino profile

Modern "Perfect" Woman

NITA Naldi has solved for herself the problem that consumes most of the time and thought of American women.

She has learned how to get thin and keep thin.

At one time the career of this highly provocative actress was threatened by her increasing weight.

Then she weighed 143. Now she weighs 123. And her figure is rated one of the best in Hollywood—a land where other people besides bookkeepers are an authority on figures.

When Rudolph Valentino signed Miss Naldi to support him in "Cobra," his first independent Ritz-Carlton production, he placed one of the most startling clauses in her contract that Hollywood has known. It provided that her weight must at all times be under 130 or she would lose her job. In her role Miss Naldi typifies a woman with all the fascinating charm that a cobra has for a tiger. Well, she had to be thin. That's all there was to it.

The actress acquired her present svelte figure entirely by dieting. She made a study of food values and eliminated starches and sweets. She can talk calories fluently.

Probably the most interesting part of her reduction story is that she took no exercises. She emphatically does not believe in any violent or athletic exercise. She says it develops the muscle and destroys the soft feminine lines which a woman should have.



Midget Cut IMA

The mental attitude is most important, the actress declares. The person who would reduce must "think thin" and must have the

what should NOT be do

as what TO do. This is not a "snake picture" and don't let your public believe that it is. Therefore steer clear of using any snakes in your exploitation.

Prizes for the best definitions of a cobra woman.

As a novelty mailing piece or hand bill, rule off a card or paper into two columns.—Across the top print only the word COBRA in large type. At top of left column run a cut of the reptile cobra, underneath that the caption "The Original Cobra," followed by a description from the encyclopedia. (This is one of the few instances where the Cobra snake can be used to advantage.) At the right, a cut of Nita Naldi, under which the caption—"The Cobra of Today," followed by a description of Miss Naldi. Across the bottom:—

SEE "THE SHEIK"—MEET THE "COBRA" in a great modern story of strong love, thrilling drama and sacrifice.

(The spoken play was the sensation of the year!)

RUDOLPH VALENTINO in COBRA.

A good chance for fashion show tie-ups as the gorgeous gowns in production were designed by the creator of those in the "Music Box Revue."

In a few scenes the star wears his famous beard. Tie up with barber shops, displaying photos of Valentino, "before and after." Start a newspaper symposium as to whether men look best with or without beards, as to whether the

the cobra woman—the woman with the same fascination which the cobra holds over its victims.

Gertrude Olmsted, who got started in pictures when she won an Elks beauty contest in Chicago and has been climbing rapidly up the film ladder ever since, has the best part of her career in the sympathetic feminine role. She appears as a blonde, in sharp contrast to Miss Naldi's brunette beauty.

Casson Ferguson, who will be remembered for his great performance of the young attorney in Pauline Frederick's "Madame X", returns to the screen after an absence of a year in the role of the star's best friend.

Three other beautiful women are in the cast—Eileen Percy, Claire de Lorez, and Laska Winters. Hector Sarno, Rose Rosarova, Lillian Langdon and Henry Barrows complete the list.

"Cobra" was adapted to the screen by Anthony Coldewey from Martin Brown's successful Broadway play and was directed by Joseph Henabery. It was produced by Valentino independently under the Ritz-Carlton banner and distributed through Paramount.

old style of wearing them will ever come back, etc. Run pictures of prominent men in your town who have beards, and show if possible how they would look without them—run the same contrasting photos of star, headed "Both are Valentino."

and dist. by Paramount. It is lavishly mounted. The early scenes in Italy and in the New York antique shop are fine examples of the screen's pictorial beauty.

Valentino at Rialto

"Cobra" is an ideal vehicle for that magnetic star, Rudolph Valentino. It gives him an opportunity to make love, to fight, to suffer and to win the hearts of his admirers on and off the screen. The picture, produced independently by the star under the Ritz-Carlton banner, opened yesterday at the..... Theatre, to a large and enthusiastic audience.

There is a depth and sincerity about the star's acting which lifts him out of the matinee idol class into the category of the screen's great artists. The title signifies the lure of a fascinating woman—the same hypnotic charm which the cobra wields over its victims.

"Cobra" is a modern story of strong love, and sacrifice, with most of the action taking place in New York City. Valentino is seen as an Italian Count who cannot resist the cobra quality in women. After he has made a sincere and successful effort to reform, the wife of his best friend falls in love with him. He goes to a hotel where she is staying, but later his conscience revolts and he leaves. That night the hotel burns. The woman is killed—the wife of the man whom he loves as a brother.

The picture has a strong ending. Valentino never looked better nor acted with more intenseness. Nita Naldi, much slimmer and more

Jack as they look down at the bronze figures, then Rodrigo looks up, points towards the cobra and says:

SPOKEN TITLE:—"Women like that fascinate me—as that cobra does its victim."

Nita Naldi, slimmer and therefore more charming than ever, plays the woman with the cobra charm.

"Cobra" was written by Martin Brown and was highly successful on the New York stage. It has been adapted to the screen by Anthony Coldewey, Joseph Henabery directed and the cast includes besides those already named, Gertrude Olmsted, Claire de Lorez, Eileen Percy, Lillian Langdon and Hector Sarno.

alluring, plays the cobra woman. Gertrude Olmsted has the best part of her career in the sympathetic feminine role and she gives a performance which will advance her along the road to stardom. Casson Ferguson is excellent as the loyal friend. Joseph Henabery's direction is always intelligent.

"Cobra," which was adapted from Martin Brown's successful New York play, has been produced lavishly and beautifully. It bears the mark of distinction in every detail.

Anything in This Press Sheet May Be Reprinted

Exploitation Suggestions, Reviews, Publicity Stories

PUTTING IT OVER RIGHT

Newspapers teasers:—

(A)

What would you call a female sheik?

People are starting to call her a

C — — — —

Watch this space tomorrow!

(B)

A female sheik is headed this way!

Beware of the—

CO — — —

More about it tomorrow!

(C)

Wives! — Watch that female sheik!

She's indeed a

CO — — A

See tomorrow's papers!

(D)

A female sheik'll get you if you don't watch out!

And the unabridged by next year will call her a

CO () R A

Learn from the greatest lover of all—tomorrow!

(E)

The secret's out! A female sheik is known as a C O B R A for her's is the lure of a fascinating woman, the hypnotic charm which the cobra reptile wields over its victim.

RUDOLPH VALENTINO

—the great lover, says, as the hero in "COBRA":—

"Women like that fascinate me—as a cobra fascinates a panther."

A story of love, and sacrifice, that's.....C O B R A.

It is sometimes well!

"Cobra" Latest Addition to American Slangage

THAT girl surely has appeal—she's a cobra."

That's the latest expression one hears around Hollywood. The phrase is expected to percolate throughout the country and become a part of H. L. Mencken's American language.

After Rudolph Valentino made "The Sheik" this word came into common use. Now Valentino has made "Cobra," and the college professors are sitting up nights to see if the new expression attains the same popularity.

"Cobra" means the lure of an attractive woman—the hypnotic appeal which the cobra has for the panther. Nita Naldi plays the cobra part, while Valentino, the star of the picture, is on the receiving end.

"Cobra" was adapted from Martin Brown's successful Broadway drama and produced by Ritz-Carlton Pictures for Paramount release. A notable cast also includes Gertrude Olmsted, Casson Ferguson, Eileen Percy and Claire de Lorez. The picture, which was directed by Joseph Henabery, opens adays' run at the..... Theatre on.....next.

VALENTINO IN "COBRA"

Star Supported by High Class Cast in First Picture "On His Own"

RUDOLPH VALENTINO selected an excellent cast to support him in "Cobra," the modern drama in which he will appear at the.....Theatre, beginning..... The star himself appears as an Italian Count who comes to America to enter

REVIEWS

"Cobra"

RUDOLPH VALENTINO has made of "Cobra" a play of strong and adult emotions. The theme has been treated sincerely and intelligently. The picture opened yesterday at theTheatre and held the tense interest of the large audience.

The picture, directed by Joseph Henabery, was adapted from Martin Brown's successful Broadway play by Anthony Coldewey. The title itself signifies the appeal of a fascinating woman—the lure of the cobra for its victims.

Valentino is seen as a young Italian Count who has an inherited weakness for the cobra type of woman. He makes a successful and sincere effort to reform, only to be lured back into the old ways by the wife of his best friend. This affair leads to a tragic conclusion. To atone for his misdeeds, the Count makes a great sacrifice. The star's emotional acting is superb and he never looked in such excellent physical condition.

Nita Naldi, slimmer and more alluring than ever, is the cobra woman, while Gertrude Olmsted plays a role of great sympathy and charm. Casson Ferguson returns to the screen with a fine performance as the loyal friend. Other parts are capably played by Eileen Percy, Claire de Lorez, Hector Sarno and Rose Rosanova. Joseph Henabery directed the picture with a fine understanding of the dramatic and psychological values.

"Cobra" was

WHAT "COBRA" MEANS

Significance of Title of Valentino's First Independent Picture

COBRA," Rudolph Valentino's independent Ritz-Carlton starring picture which opens onat the....., is not a snake picture!

It is a modern drama with New York as the principal locale, although the action begins in Italy.

There has been considerable speculation as to the significance of the title. It really means the lure of a fascinating unscrupulous woman—the charm which the cobra exercises over its victims.

An excerpt from the scenario will explain. Count Rodrigo (Rudolph Valentino) has just confessed to his best friend, Jack Dornin, (Casson Ferguson) his latest escapade. Then the scene:

CLOSEUP—Of Rodrigo and Jack as Rodrigo finishes preceding title and looks appealingly at Jack. Jack sees how real and sincere Rodrigo's humiliation and self-basement are. Then Rodrigo continues as if to explain his own weakness.

SPOKEN TITLE—"No matter how I fight or struggle—an attractive girl—and I'm helpless."

Rodrigo pauses and looks down. Jack follows his gaze.

CLOSEUP—Of bronze figures of a cobra and a panther. The cobra dissolves into the figure of a woman—a slender figure in an alluring pose that in itself suggests the serpent. Then she dissolves back into the bronze figures of the cobra and panther once more.

SELF

sometimes there is obstinacy exhibited. Particularly, care with details and the desire to do what he does as well as it is possible to do it are in this writing, and the earnestness, tenacity of purpose, ambition and perseverance shown are good evidence that he will be successful. He is conscientious.

Sensitive.

"Sensitiveness and capacity for emotion and sentiment are revealed, also adaptability. Mr. Valentino could hardly be an actor without these. A touch of vanity appears in the flourished R but the plain V stands quietly and with dignity on its own merits. The self-complaisance and appetite for admiration, which those who are much in the public eye as entertainers seldom escape, is plainly in evidence in this writing, but the general forcefulness of the character revealed goes far to outweigh this foible."

"Cobra" is attracting unusual attention because of its theme. The title signifies the lure of the fascination woman—the same charm that the cobra wields over its victims. It is a modern story adapted from the successful Broadway play by Martin Brown. Most of the action takes place in New York, with Valentino playing an Italian Count with a weakness for the ladies. A strong supporting cast includes Nita Naldi, Gertrude Olmsted, Casson Ferguson, Eileen Percy and Claire de Lorez. Joseph Henabery directed.

NOTE:—Star's signature available in cut form at your Paramount exchange.

SPECIAL!

In addition to the reg-



Midget Cut 1MB

adaptation of the Broadway stage play of the same name by Martin Brown and as produced by Lawrence Weber.

Nita Naldi, Gertrude Olmsted, Casson Ferguson and others just as well known are included in the strong supporting cast. "Cobra" is a modern love story of great love and sacrifice. The scenes are laid in New York. A "flashback" gives picture fans a view of the famous Valentino beard.

Actor Says Valentino Is Easy to Work With

It is an oft repeated axiom of the stage and screen that stars are idols with feet of clay to the players in their companies; that the aura of glamour and mystery, with which they are surrounded is far from an impenetrable veil to their fellow actors and actresses. Hence, when an actor goes out of his way to speak favorably of the star he is supporting, it becomes almost a historic event.

Pay attention therefore to Casson Ferguson, who appears with Rudolph Valentino in his picture, "Cobra," now showing at the.....Theatre.

"Valentino is the most sympathetic and understanding star I have ever worked with," says Ferguson. "When I was engaged for 'Cobra,' I had some misgivings, for I had listened to many stories about Valentino. He was supposed to be 'upstage.' I ex-

"Hit him!" shouted Henabery impatiently.

This time Meigne swung a haymaker to the jaw. Valentino went down with proper realism, but he came back into the fight and registered a punch that showed the training Jack Dempsey has been giving him in the boxing art. The scenario required it.

Meigne was defeated in the encounter, but he is something of a figure in Hollywood now. After all, he did punch Valentino's face.

You can make excellent ads of the production scenes on "Cobra" by simply adding copy and border.

courage to withstand the yearning of appetite.

Miss Naldi does not conform to the "boyish figure" so much in vogue now. She is decidedly feminine in her curves and contours.

"Go into an art gallery and you won't find any statues or paintings of boyish figures," she says.

A noted beauty expert once drew up figures giving his idea of a properly proportioned woman. Here they are with Miss Naldi's set down alongside of them.

Theoretical	Nita Naldi
Height 5 ft. 3½ in.	5 ft. 8½ in.
Weight 120 pounds	123 pounds
Neck 12½ in.	12½ in.
Bust 34 in.	36 in.
Waist 24 in.	26 in.
Hips 35 in.	35 in.
Calf 13 in.	12½ in.
Ankle 7½ in.	7¼ in.
Forearm 9 in.	7½ in.
Wrist 5½ in.	5½ in.
Upperarm 10 in.	9¼ in.
Thigh 21 in.	19 in.



OVER RIGHT

Newspapers teasers:—

(A)

What would you call a female sheik?

People are starting to call her a C — — — —

Watch this space tomorrow!

(B)

A female sheik is headed this way!

Beware of the—

CO — — —

More about it tomorrow!

(C)

Wives! — Watch that female sheik!

She's indeed a

CO — — A

See tomorrow's papers!

(D)

A female sheik'll get you if you don't watch out!

And the unabridged by next year will call her a

CO () R A

Learn from the greatest lover of all—tomorrow!

(E)

The secret's out! A female sheik is known as a C O B R A for her's is the lure of a fascinating woman, the hypnotic charm which the cobra reptile wields over its victim.

RUDOLPH VALENTINO

—the great lover, says, as the hero in "COBRA":—

"Women like that fascinate me—as a cobra fascinates a panther."

A story of love, and sacrifice, that's.....C O B R A.

THAT girl surely has appeal —she's a cobra." That's the latest expression one hears around Hollywood. The phrase is expected to percolate throughout the country and become a part of H. L. Mencken's American language. After Rudolph Valentino made "The Sheik" this word came into common use. Now Valentino has made "Cobra," and the college professors are sitting up nights to see if the new expression attains the same popularity.

"Cobra" means the lure of an attractive woman — the hypnotic appeal which the cobra has for the panther. Nita Naldi plays the cobra part, while Valentino, the star of the picture, is on the receiving end.

"Cobra" was adapted from Martin Brown's successful Broadway drama and produced by Ritz-Carlton Pictures for Paramount release. A notable cast also includes Gertrude Olmsted, Casson Ferguson, Eileen Percy and Claire de Lorez. The picture, which was directed by Joseph Henabery, opens adays' run at the..... Theatre on.....next.

VALENTINO IN "COBRA"

Star Supported by High Class Cast in First Picture "On His Own"

RUDOLPH VALENTINO selected an excellent cast to support him in "Cobra," the modern drama in which he will appear at the.....Theatre, beginning..... The star himself appears as an Italian Count who comes to America to enter

"Cobra"

RUDOLPH VALENTINO has made of "Cobra" a photo-play of strong and adult emotions. The theme has been treated sincerely and intelligently. The picture opened yesterday at theTheatre and held the tense interest of the large audience.

The picture, directed by Joseph Henabery, was adapted from Martin Brown's successful Broadway play by Anthony Coldewey. The title itself signifies the appeal of a fascinating woman—the lure of the cobra for its victims.

Valentino is seen as a young Italian Count who has an inherited weakness for the cobra type of woman. He makes a successful and sincere effort to reform, only to be lured back into the old ways by the wife of his best friend. This affair leads to a tragic conclusion. To atone for his misdeeds, the Count makes a great sacrifice. The star's emotional acting is superb and he never looked in such excellent physical condition.

Nita Naldi, slimmer and more alluring than ever, is the cobra woman, while Gertrude Olmsted plays a role of great sympathy and charm. Casson Ferguson returns to the screen with a fine performance as the loyal friend. Other parts are capably played by Eileen Percy, Claire de Lorez, Hector Sarno and Rose Rosanova. Joseph Henabery directed the picture with a fine understanding of the dramatic and psychological values.

"Cobra" was

ino's First Independent Picture

COBRA," Rudolph Valentino's independent Ritz-Carlton starring picture which opens onat the....., is not a snake picture!

It is a modern drama with New York as the principal locale, although the action begins in Italy.

There has been considerable speculation as to the significance of the title. It really means the lure of a fascinating unscrupulous woman — the charm which the cobra exercises over its victims.

An excerpt from the scenario will explain. Count Rodrigo (Rudolph Valentino) has just confessed to his best friend, Jack Dornier, (Casson Ferguson) his latest escapade. Then the scene:

CLOSEUP — Of Rodrigo and Jack as Rodrigo finishes preceding title and looks appealingly at Jack. Jack sees how real and sincere Rodrigo's humiliation and self-basement are. Then Rodrigo continues as if to explain his own weakness.

SPOKEN TITLE—"No matter how I fight or struggle—an attractive girl—and I'm helpless."

Rodrigo pauses and looks down. Jack follows his gaze.

CLOSEUP—Of bronze figures of a cobra and a panther. The cobra dissolves into the figure of a woman—a slender figure in an alluring pose that in itself suggests the serpent. Then she dissolves back into the bronze figures of the cobra and panther once more.

SELF

sometimes there is obstinacy exhibited. Particularly, care with details and the desire to do what he does as well as it is possible to do it are in this writing, and the earnestness, tenacity of purpose, ambition and perseverance shown are good evidence that he will be successful. He is conscientious.

Sensitive.

"Sensitiveness and capacity for emotion and sentiment are revealed, also adaptability. Mr. Valentino could hardly be an actor without these. A touch of vanity appears in the flourished R but the plain V stands quietly and with dignity on its own merits. The self-complaisance and appetite for admiration, which those who are much in the public eye as entertainers seldom escape, is plainly in evidence in this writing, but the general forcefulness of the character revealed goes far to outweigh this foible."

"Cobra" is attracting unusual attention because of its theme. The title signifies the lure of the fascinating woman—the same charm that the cobra wields over its victims. It is a modern story adapted from the successful Broadway play by Martin Brown. Most of the action takes place in New York, with Valentino playing an Italian Count with a weakness for the ladies. A strong supporting cast includes Nita Naldi, Gertrude Olmsted, Casson Ferguson, Eileen Percy and Claire de Lorez. Joseph Henabery directed.

NOTE: — Star's signature available in cut form at your Paramount exchange.

SPECIAL!

In addition to the regular 11 x 14 lobby cards, you can secure a set of special 14 x 17 enlarged stills. \$1.00 apiece, or \$6.00 for complete set of eight. Frames to fit these are 35c each.



Midget Cut 1MB

adaptation of the Broadway stage play of the same name by Martin Brown and as produced by Lawrence Weber.

Nita Naldi, Gertrude Olmsted, Casson Ferguson and others just as well known are included in the strong supporting cast. "Cobra" is a modern love story of great love and sacrifice. The scenes are laid in New York. A "flashback" gives picture fans a view of the famous Valentino beard.

Actor Says Valentino Is Easy to Work With

It is an oft repeated axiom of the stage and screen that stars are idols with feet of clay to the players in their companies; that the aura of glamour and mystery, with which they are surrounded is far from an impenetrable veil to their fellow actors and actresses. Hence, when an actor goes out of his way to speak favorably of the star he is supporting, it becomes almost a historic event.

Pay attention therefore to Casson Ferguson, who appears with Rudolph Valentino in his picture, "Cobra," now showing at the.....Theatre.

"Valentino is the most sympathetic and understanding star I have ever worked with," says Ferguson. "When I was engaged for 'Cobra,' I had some misgivings, for I had listened to many stories about Valentino. He was supposed to be 'upstage.' I expected to be subjected to the whims and caprices of a temperamental screen celebrity. I am happy to say that I found Valentino just the opposite. He goes out of his way to help all of us in his company, in any way, and is patient to a degree in going over a scene with any of us, who do not happen to catch his idea at once. I know that I voice the sentiments of every person in the company when I say that it is a pleasure

"Hit him!" shouted Henabery impatiently.

This time Meigne swung a hay-maker to the jaw. Valentino went down with proper realism, but he came back into the fight and registered a punch that showed the training Jack Dempsey has been giving him in the boxing art. The scenario required it.

Meigne was defeated in the encounter, but he is something of a figure in Hollywood now. After all, he did punch Valentino's face.

You can make excellent ads of the production scenes on "Cobra" by simply adding copy and border.

courage to withstand the yearning of appetite.

Miss Naldi does not conform to the "boyish figure" so much in vogue now. She is decidedly feminine in her curves and contours.

"Go into an art gallery and you won't find any statues or paintings of boyish figures," she says.

A noted beauty expert once drew up figures giving his idea of a properly proportioned woman. Here they are with Miss Naldi's set down alongside of them.

Theoretical

Nita Naldi

Height 5 ft. 3 1/2 in.	5 ft. 8 1/2 in.
Weight 120 pounds	123 pounds
Neck 12 1/2 in.	12 1/2 in.
Bust 34 in.	36 in.
Waist 24 in.	26 in.
Hips 35 in.	35 in.
Calf 13 in.	12 1/2 in.
Ankle 7 1/2 in.	7 1/4 in.
Forearm 9 in.	7 1/2 in.
Wrist 5 1/2 in.	5 1/2 in.
Upperarm 10 in.	9 1/4 in.
Thigh 21 in.	19 in.



RUDOLPH VALENTINO AND EILEEN PERCY IN THE RITZ-CARLTON PRODUCTION "COBRA" A PARAMOUNT RELEASE

Two-column Production Mat 2P

Remember—You Can Change All These Ads to Suit

RUDOLPH VALENTINO



"Cobra" in

PRESENTED BY
RITZ-CARLTON PICTURES INC.
J.D. WILLIAMS, PRESIDENT

ADAPTED from a
play by Martin
Brown as produced by L.
Lawrence Weber.

Directed by Joseph
Henabery. Screen play
by Anthony Coldewey.

Produced by Valen-
tino's own production
unit.

HE WAS great in "The
Four Horsemen." He
was greater in "The Sheik"
and greater still in "Blood
and Sand."

But Valentino is greatest of
all in "Cobra," a story of ro-
mantic Italian gardens and
New York night clubs.

A Paramount Release

Four-column Newspaper Advertisement 4A

TWO Trailers

mount's Advertising Department,
trailers on "Cobra".

One is a Service Trailer, 75 feet long, including titles and
carefully selected punch scenes from the picture.

The other is a Super De Luxe Trailer, containing marvel-
ous art titles and 200 feet of big shots from the film.

Branch offices listed in price schedule.



RUDOLPH VALENTINO NITA NALDI AND EILEEN PERCY IN THE

RITZ-CARLTON
PICTURES INC.
J.D. WILLIAMS Pres.
Presents

RUDOLPH VALENTINO in "Cobra"

A PARAMOUNT RELEASE

YOU know what a
sheik is. Now
come and learn what
"cobra" means.

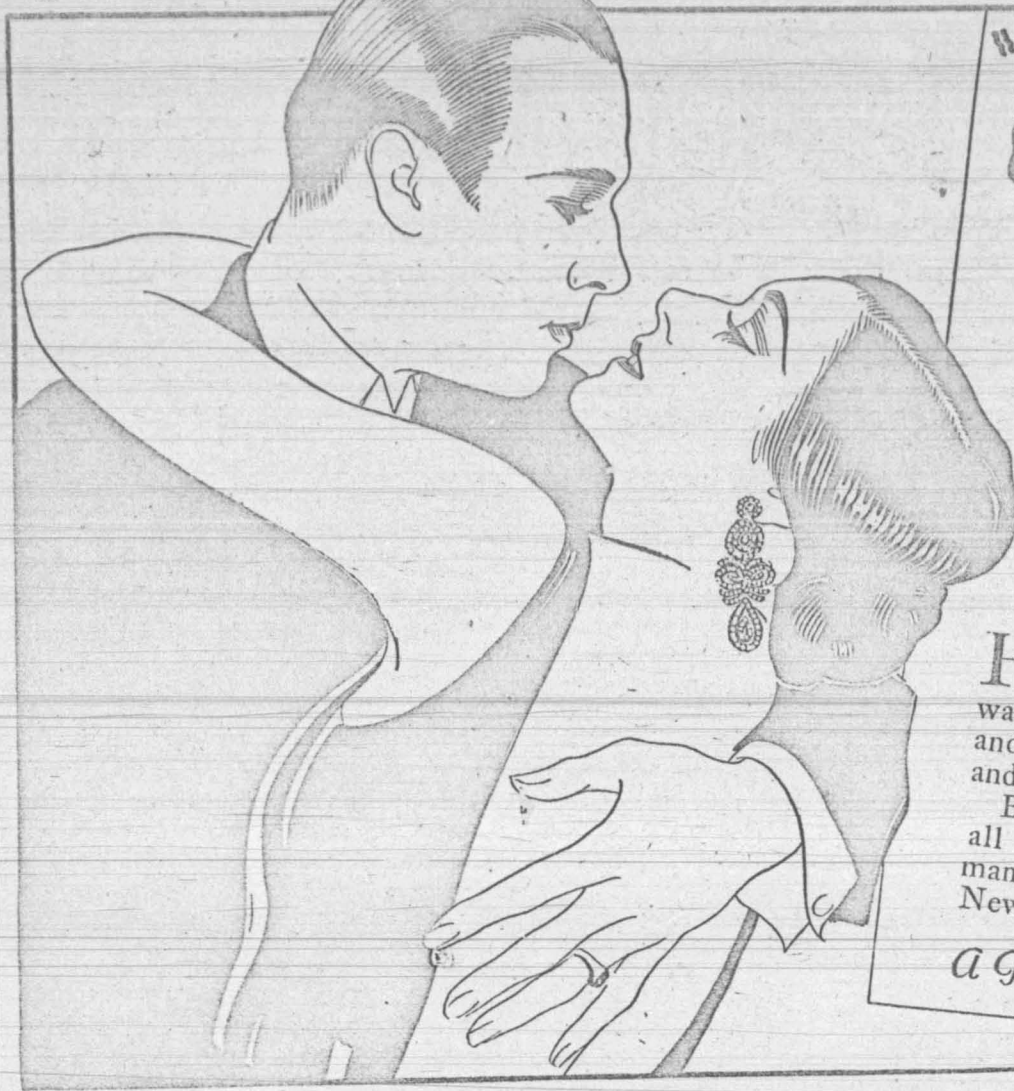
From the famous,
Broadway stage hit.

One-column Press Ad 1AX

BOOK TIE-UP

Grosset and Dunlap,
the biggest publishers
of modern fiction,
have gotten out a
special photoplay edi-
tion of "Cobra"

RUDOLPH VALENTINO



"Cobra"

PRESENTED BY
RITZ-CARLTON PICTURES INC.
J.D. WILLIAMS, PRESIDENT

ADAPTED from a
play by Martin
Brown as produced by L.
Lawrence Weber.

Directed by Joseph
Henabery. Screen play
by Anthony Coldewey.

Produced by Valen-
tino's own production
unit.

HE WAS great in "The
Four Horsemen." He
was greater in "The Sheik"
and greater still in "Blood
and Sand."

But Valentino is greatest of
all in "Cobra," a story of ro-
mantic Italian gardens and
New York night clubs.

A Paramount Release

Four-column Newspaper Advertisement 4A

TWO Trailers

mount's Advertising Department,
trailers on "Cobra".

One is a Service Trailer, 75 feet long, including titles and
carefully selected punch scenes from the picture.

The other is a Super De Luxe Trailer, containing marvel-
ous art titles and 200 feet of big shots from the film.

Branch offices listed in price schedule.



RUDOLPH VALENTINO, NITA NALDI AND EILEEN PERCY IN THE
RITZ-CARLTON PRODUCTION "COBRA" A PARAMOUNT RELEASE~

Three-column Production Mat 3P



RITZ-CARLTON
PICTURES INC.
J.D. WILLIAMS Pres.
Presents

RUDOLPH VALENTINO in "Cobra"

A PARAMOUNT RELEASE

YOU know what a
sheik is. Now
come and learn what
"cobra" means.

From the famous
Broadway stage hit.

One-column Press Ad 1AX

BOOK TIE-UP

Grosset and Dunlap,
the biggest publishers
of modern fiction,
have gotten out a
special photoplay edi-
tion of "Cobra".

Get busy with your
tie-ups!

Newspaper Ads That Speak Box Office Language



RUDOLPH VALENTINO "Cobra"

PRESENTED BY
RITZ-CARLTON PICTURES, INC.
J.D. WILLIAMS, PRESIDENT

VALENTINO in a fine role as a young Italian nobleman who can't escape the lure of a beautiful woman.

A strictly modern story of tempestuous love, stirring drama and touching sacrifice.

With Nita Naldi as the cobra woman—lady of love.



a
Paramount
Release

ADVERTISING PRICE LIST

NOTE:—Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get Canadian Price List from your Exchange.

FOR OUTDOOR ADVERTISING —POSTERS

One Sheet (1A and 1B).....	.15
Three Sheet (3A and 3B).....	.45
Six Sheet (6A) .....	.90
Twenty-four Sheet (24A).....	2.40
3' x 10' Banner.....	2.00

PHOTOS FOR YOUR LOBBY

22 x 28 (Colored) .....	.40
11 x 14 Set of Eight (Colored) ..	.60

FOR NEWSPAPER ADS— ADVERTISING CUTS

One Column .....	.35
Two Columns .....	.65
Supplementary (two column)...	.25
Midgets (each) .....	.15

MATS, ADVERTISING, PRO- DUCTION, ETC.

One Column .....	.05
One Column (Teaser).....	.05
Two Columns .....	.10
Two Column Supplementary...	.10
Three Columns .....	.15
Four Column (Adv. Only).....	.25
Seven Column (full page)....	.50

FOR GENERAL EXPLOITATION

Gilt-Edged Frames (Size 17 x 43 in.).....	1.50
Insert Cards (14 x 36 in. to fit above) .....	.25
22 x 28 Gilt Frames.....	1.50
Combination Lobby Frames....	2.00
Cardboard Frames for Stills...	.15
Herald, per thousand.....	8.00
Window Card .....	.07
Announcement Slide .....	.15
Publicity Photos .....	.10

Trailers—National Screen Service
126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
1922 So. Vermont Ave.,
Los Angeles, Cal.

PRESS BOOKS AND MUSIC CUES
ARE GRATIS.

ROTO MAGAZINE

Below is illustrated the cover of the four-page Roto Magazine on this production. Actual size is 11 x 17 inches.

Ask your local Ad Sales Manager to tell you about their wonderful exploitation possibilities, and to explain how you can get your local

reimburse you for your investment.

You get them at actual cost — \$7.50 per 1,000.

Three-column Newspaper Advertisement 3A

Adapted from a play by Martin Brown as produced by
L. Lawrence Weber—Directed by Joseph Henabery—
Screen play by Anthony Coldewey

Two-column Supplementary Ad 2ASX



RUDOLPH
VALENTINO
"Cobra"

PRESENTED BY
RITZ-CARLTON PICTURES, INC.
J.D. WILLIAMS, PRESIDENT

VALENTINO in
a fine role as a
young Italian noble-
man who can't escape
the lure of a beautiful
woman.

A strictly modern
story of tempestuous
love, stirring drama
and touching sacrifice.

With Nita Naldi as
the cobra woman—
lady of love.



a
Paramount
Release

ADVERTISING PRICE LIST

NOTE:—Owing to duty, addition-
al transportation charges, etc., the
prices quoted below do not apply to
Canada. Get Canadian Price List
from your Exchange.

FOR OUTDOOR ADVERTISING —POSTERS

One Sheet (1A and 1B).....	\$.15
Three Sheet (3A and 3B).....	.45
Six Sheet (6A).....	.90
Twenty-four Sheet (24A).....	2.40
3' x 10' Banner.....	2.00

PHOTOS FOR YOUR LOBBY

22 x 28 (Colored).....	.40
11 x 14 Set of Eight (Colored).....	.60

FOR NEWSPAPER ADS— ADVERTISING CUTS

One Column.....	.35
Two Column.....	.65
Supplementary (two column).....	.25
Midgets (each).....	.15

MATS, ADVERTISING, PRO- DUCTION, ETC.

One Column.....	.05
One Column (Teaser).....	.05
Two Column.....	.10
Two Column Supplementary.....	.10
Three Column.....	.15
Four Column (Adv. Only).....	.25
Seven Column (full page).....	.50

FOR GENERAL EXPLOITATION

Gilt-Edged Frames (Size 17 x 43 in.).....	1.50
Insert Cards (14 x 36 in. to fit above).....	.25
22 x 28 Gilt Frames.....	1.50
Combination Lobby Frames.....	2.00
Cardboard Frames for Stills.....	.15
Herald, per thousand.....	3.00
Window Card.....	.07
Announcement Slide.....	.15
Publicity Photos.....	.10

Trailers—National Screen Service
126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
1922 So. Vermont Ave.,
Los Angeles, Cal.

PRESS BOOKS AND MUSIC CUES
ARE GRATIS.

ROTO MAGAZINE

Below is illustrated the
cover of the four-page Roto
Magazine on this production.
Actual size is 11 x 17 inches.

Ask your local Ad Sales
Manager to tell you about
their wonderful exploitation
possibilities, and to explain
how you can get your local

reimburse you for your
investment.

You get them at ac-
tual cost — \$7.50 per
1,000.

Three-column Newspaper Advertisement 3A

Adapted from a play by Martin Brown as produced by
L. Lawrence Weber—Directed by Joseph Henabery—
Screen play by Anthony Coldewey

Two-column Supplementary Ad 2ASX

Two-column Supplementary Ad 2AS

Get the Papers to Print These Fan-Pulling Stories



RUDOLPH VALENTINO IN THE
RITZ-CARLTON PRODUCTION
"COBRA" A PARAMOUNT RELEASE
Production Mat 1PA

Valentino Takes Boxing Lessons from Dempsey

RUDOLPH Valentino has taken up boxing in a serious way and has engaged "Gentleman Gene" Delmont, well-known professional prize-fighter, as his trainer. No less a person than Jack Dempsey, a friend of Valentino's, is also helping with the star's ring training. Jack drops around to the studio once or twice a week to see how his protégé is progressing in fistcuffs.

Valentino boxed nearly every morning during the making of "Cobra," which will open at the..... Theatre, beginning..... Delmont came to the studio at 6 o'clock and boxed for an hour with the star.

"When he told me to be there at 6, I thought he was joking," Delmont said. "But I got there promptly on time the first day and found he was

already there ahead of me.

"Valentino would make an excellent boxer. He is very fast on his feet and has a good wallop. His physique is surprising. His legs are the best I ever saw, and his shoulders and arms are powerfully developed. If you think he's a cake-eater you've got another think coming.

"He keeps in as strict training as a professional athlete. He's always ready to go."

"Cobra" was adapted from the Martin Brown's play which ran for seven months on Broadway. The strong supporting cast includes Nita Naldi, Gertrude Olmsted, Casson Ferguson, Eileen Percy and Claire de Lorez.

Nita Naldi Opposite Valentino in "Cobra"

An interview with Nita Naldi is full of surprises. Your correspondent cornered her on the set where she was supporting Rudolph Valentino in "Cobra" and plied her with questions.

Wouldn't it surprise you to know that Nita, the highest-powered vamp of the screen, regards common sense as the private virtue in a man? She said it quickly and confidently.

And in a woman she admires a lack of conceit. This from the stately self-confident woman, who lures men from cinema firesides by her fatal beauty.

She tells you in all seriousness that her early ambition was to be a school teacher, but that she wasn't attractive enough! Think of that, all you ugly ducklings!

Nita has the reputation of being the most outspoken girl in Hollywood and one of the wittiest. She sizzles, that girl. And when she talks her green eyes flash fire, and her hands pantomime vividly what she is saying.

La belle Naldi was born in New York City of Italian parents. She was educated at Sacred Heart Academy in New Jersey. She became an artist model and later dazzled Broadway as a Winter Garden and Follies beauty.

Her night-black hair and her mys-

"COBRA" AT RIALTO

Brilliant Experts Assist Valentino on First Independent Picture

WHEN Rudolph Valentino became an independent producing star, he set out to surround himself with the finest technical staff possible to assist him in making his pictures.

Joseph Henabery, who knows and understands Valentino, was selected to direct the star. Henabery started with D. W. Griffith and has made many successful photoplays. Anthony Coldewey wrote the scenario as his 400th script.

William Cameron Menzies, who designed the sets for "The Thief of Bagdad," performed the same service for "Cobra," the star's first "on his own." J. D. Jennings and Harry Fischbeck, two of the best known cinematographers in the business, photographed the picture. Gilbert Adrian, who designed the costumes for two of the Music Box Revues in New York, conceived the gorgeous gowns which the women wear.

"Cobra" was adapted from Martin Brown's stage play, which ran for seven months on Broadway. It is a modern story and most of the action takes place in New York. The title means the lure of a fascinating, unscrupulous woman—the lure of the cobra for its victims.

A notable cast includes Nita Naldi, Gertrude Olmsted, Casson Ferguson, Hector Sarno, Claire de Lorez, Eileen Percy, Lillian Langdon, Rose Rosanova and Henry Barrows. The picture, due at the..... on....., was produced by Ritz-Carlton and distributed by Paramount.

Rudolph Valentino has some very definite ideas about the responsibilities of being an independent producing star. He also recognizes the dangers, but his clear vision is more than likely to keep him on the right path.

"Just because I now have my own company does not mean that I will try to do everything myself," he says. "I realize that many stars have become shooting stars, when their contracts gave them full authority. They wanted to do everything but turn the crank on the camera."

"I do want to choose my director, because I can work better with a man who is sympathetic to me, but, once he is chosen, I do not want to tell him how to do his work. I selected Joseph Henabery to direct me in 'Cobra,' my first picture under the Ritz banner, because I have confidence in him and because we seem to understand each other.

"The same applies to the other members of the staff. They are all the best experts I could get and they will all have a definite part to play in making the pictures.

"I am safe until I get the idea that I know it all. I haven't reached that point yet."



One-column Press Ad 1A

the hypnotic fascination of the cobra. The role brought fame to Judith Anderson, who played it on the stage when Martin Brown's drama had its long Broadway run.

SHORT SHOTS

Brief Paragraphs About the Star and Cast for Programs

STRANGE as it may seem, Rudolph Valentino holds a degree from the Royal College of Agriculture in Italy. His early intention was to be a scientific farmer.

"Cobra" is the 400th script which Anthony Coldewey has written. He adapted it from Martin Brown's drama for Rudolph Valentino.

Gertrude Olmsted, playing the sympathetic role in support of Rudolph Valentino in "Cobra," will be seen as a bobbed blonde.

Casson Ferguson makes his screen come-back in "Cobra," in support of Rudolph Valentino. He has an excellent part in this Ritz picture.

Joseph Henabery, Rudolph Valentino's director on "Cobra," does not wear riding trousers, puttees or shirts open at the front. He's normal and very popular with all his staff.

William Cameron Menzies, who designed the settings for "Cobra," Valentino's first independent Ritz production, was responsible for the marvelous sets in "The Thief of Bagdad." "Cobra" is a modern story and gives the art director a chance to show his versatility.

Nita Naldi, playing the part of the erring wife in Rudolph Valentino's "Cobra," now weighs only 123 pounds. Her figure is said to rival any in Hollywood.

Casson Ferguson owns a ranch near Los Angeles, but since his return to pictures he has moved to Hollywood. His first picture is "Cobra," in which Rudolph Valentino is starred.

Joseph Henabery, director for Rudolph Valentino on "Cobra," has been voted "Hollywood's most regular director" by all the members of the cast and the technical staff. They presented him with a scroll to that effect.

Nita Naldi, the "Cobra" woman of Valentino's new picture by that name, says common sense is the greatest quality a man can have.

It used to be that the assistant directors were graduates from the ranks of property men. It's different now. Richard Johnston and Barton Adams, assistants to Joseph Henabery on Rudolph Valentino's "Cobra," are both college graduates.

Says Valentino's Director: (By Joseph Henabery)

I would rather film a heart-throb than an earthquake.

Suggestion is taking the place of suggestiveness in motion picture direction.

A baseball game is more exciting than a motion picture because of the element of doubt as to the outcome. Photoplays follow the formula too closely. The experienced picturegoer knows in advance how the story will end. Casting by types also tips off the story. The audience knows that Bill Hardbolled always plays villains; therefore he will do his allotted share of devilry and be killed in the end. The hero must win the heroine in the end. There is no chance for a ninth inning rally.

When a director loses his story in a mob of a thousand extras and million dollar sets he is lost himself.

Sub-titles should be used as a walking stick but never as a crutch.

We speak of "costume" pictures. Did it ever occur to you that the garments, which the people of an-

VALENTINO'S BEARD

Rudy Sports Famous Goatee in "Cobra" at Rialto This Week

THE most famous beard in the world! Who owned it? King Barbarossa—whose name signifies Red Beard? No, Rudolph Valentino, a king of that greater realm—the movies.

Theatregoers will have an opportunity to see it in "Cobra," which will open at the..... Theatre..... The star is smooth shaven in most of the picture, but he does wear the beard in an amusing sequence which shows one of the chief character's ancestors in a romantic episode. Valentino "doubles" for the ancestor. With the exception of this one sequence, "Cobra" is a modern story with its locale New York City.

When Valentino returned from Europe with his hirsute adornment he was met at the pier by a small army of photographers. Newspapers all over the world carried his photographs. The Master Barbers Association passed a resolution condemning the beard. If all the editorials about it were placed end to end they would paper every barber shop in the country.

"Cobra," a modern drama, first appeared as a stage play and ran for more than seven months on Broadway. A notable cast in support of the star includes Nita Naldi, Casson Ferguson, Gertrude Olmsted and Eileen Percy. The picture was directed by Joseph Henabery and produced by Ritz-Carlton.

Valentino is seen as an Italian Count, who is a real Don Juan with the ladies. "Cobra" is an intense psychological drama with a powerful climax.

Valentino Plays Italian Role in Picture, "Cobra"

Although Rudolph Valentino was born under the romantic Italian skies, he plays an Italian for the first time since he became a star in "Cobra," which will be shown at.....

Theatre, beginning.....

He has interpreted nearly every other nationality. In "The Four Horsemen" he was an Argentinian. In "The Sheik" he was an Arab. In "Blood and Sand" he was a Spaniard. In "Monsieur Beaucaire" he was a Frenchman.

In "Cobra" Valentino plays an Italian Count with a weakness for the ladies. His appeal to women leads him, against his own will, into an affair with the wife of his best friend. This has a tragic and dramatic climax—one of the strongest situations in which the star has ever appeared.

"Cobra" was adapted from Martin Brown's successful Broadway drama by Anthony Coldewey and directed by Joseph Henabery. It was produced by the star personally under the Ritz-Carlton banner. The title means the lure of a fascinating, unscrupulous woman—the charm which the cobra exercises over its victims.

Nita Naldi, who has reduced her weight to 123 pounds, plays the cobra woman. Gertrude Olmsted, blonde and wholesome, has the sympathetic feminine role. Casson Ferguson returns to the screen as the best friend.

The action starts in Italy, but most of it takes place in New York. It is a modern drama and has been produced on a lavish scale.

SOMETHING NEW FOR EXHIBITORS

Very frequently exhibitors are requested by the Kiwanis clubs, Rotary clubs and other business or civic organizations of their cities to deliver addresses on some phase of motion pictures, such as financial, history, better pictures, production, etc.

The home office publicity department of the Famous Players-Lasky Corporation will supply data or prepare speeches for any theatre owner desiring this service.

Requests for data or prepared speeches should be addressed to CHARLES B. M. GARDNER



RUDOLPH VALENTINO IN THE
RITZ-CARLTON PRODUCTION
"COBRA" A PARAMOUNT RELEASE

Production Mat 1PA

Valentino Takes Boxing Lessons from Dempsey

RUDOLPH Valentino has taken up boxing in a serious way and has engaged "Gentleman Gene" Delmont, well-known professional prize-fighter, as his trainer. No less a person than Jack Dempsey, a friend of Valentino's, is also helping with the star's ring training. Jack drops around to the studio once or twice a week to see how his protégé is progressing in fistcuffs.

Valentino boxed nearly every morning during the making of "Cobra," which will open at the..... Theatre, beginning..... Delmont came to the studio at 6 o'clock and boxed for an hour with the star.

"When he told me to be there at 6, I thought he was joking," Delmont said. "But I got there promptly on time the first day and found he was

already there ahead of me.

"Valentino would make an excellent boxer. He is very fast on his feet and has a good wallop. His physique is surprising. His legs are the best I ever saw, and his shoulders and arms are powerfully developed. If you think he's a cake-eater you've got another think coming.

"He keeps in as strict training as a professional athlete. He's always ready to go."

"Cobra" was adapted from the Martin Brown's play which ran for seven months on Broadway. The strong supporting cast includes Nita Naldi, Gertrude Olmsted, Casson Ferguson, Eileen Percy and Claire de Lorez.

Nita Naldi Opposite Valentino in "Cobra"

An interview with Nita Naldi is full of surprises. Your correspondent cornered her on the set where she was supporting Rudolph Valentino in "Cobra" and piled her with questions.

Wouldn't it surprise you to know that Nita, the highest-powered, vamp of the screen, regards common sense as the private virtue in a man? She said it quickly and confidently.

And in a woman she admires a lack of conceit. This from the stately self-confident woman, who lures men from cinema firesides by her fatal beauty.

She tells you in all seriousness that her early ambition was to be a school teacher, but that she wasn't attractive enough! Think of that, all you ugly ducklings!

Nita has the reputation of being the most outspoken girl in Hollywood and one of the wittiest. She sizzles, that girl. And when she talks her green eyes flash fire, and her hands pantomime vividly what she is saying.

La belle Naldi was born in New York City of Italian parents. She was educated at Sacred Heart Academy in New Jersey. She became an artist model and later dazzled Broadway as a Winter Garden and Follies beauty.

Her night-black hair and her mysterious Oriental eyes have made her the vamp supreme. Her part in "Cobra," coming to the..... Theatre on....., is probably the best of her entire career. She plays the cobra woman—the woman with

"COBRA" AT RIALTO

Brilliant Experts Assist Valentino on First Independent Picture

WHEN Rudolph Valentino became an independent producing star, he set out to surround himself with the finest technical staff possible to assist him in making his pictures.

Joseph Henabery, who knows and understands Valentino, was selected to direct the star. Henabery started with D. W. Griffith and has made many successful photoplays. Anthony Coldewey wrote the scenario as his 400th script.

William Cameron Menzies, who designed the sets for "The Thief of Bagdad," performed the same service for "Cobra," the star's first "on his own." J. D. Jennings and Harry Fischbeck, two of the best known cinematographers in the business, photographed the picture. Gilbert Adrian, who designed the costumes for two of the Music Box Revues in New York, conceived the gorgeous gowns which the women wear.

"Cobra" was adapted from Martin Brown's stage play, which ran for seven months on Broadway. It is a modern story and most of the action takes place in New York. The title means the lure of a fascinating, unscrupulous woman—the lure of the cobra for its victims.

A notable cast includes Nita Naldi, Gertrude Olmsted, Casson Ferguson, Hector Sarno, Claire de Lorez, Eileen Percy, Lillian Langdon, Rose Rosanova and Henry Barrows. The picture, due at the..... on....., was produced by Ritz-Carlton and distributed by Paramount.

Rudolph Valentino has some very definite ideas about the responsibilities of being an independent producing star. He also recognizes the dangers, but his clear vision is more than likely to keep him on the right path.

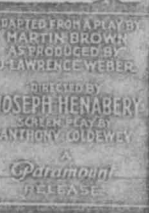
"Just because I now have my own company does not mean that I will try to do everything myself," he says. "I realize that many stars have become shooting stars, when their contracts gave them full authority. They wanted to do everything but turn the crank on the camera."

"I do want to choose my director, because I can work better with a man who is sympathetic to me, but, once he is chosen, I do not want to tell him how to do his work. I selected Joseph Henabery to direct me in 'Cobra,' my first picture under the Ritz banner, because I have confidence in him and because we seem to understand each other.

"The same applies to the other members of the staff. They are all the best experts I could get and they will all have a definite part to play in making the pictures.

"I am safe until I get the idea that I know it all. I haven't reached that point yet."

RITZ-CARLTON PICTURES
J.D. WILLIAMS Pres.
Presents



One-column Press Ad 1A

the hypnotic fascination of the cobra. The role brought fame to Judith Anderson, who played it on the stage when Martin Brown's drama had its long Broadway run.

Miss Naldi has now reduced her weight to 123 pounds and is more alluring than she has ever been. In fact, there was a clause in her contract with Valentino requiring her to keep under 130.

SHORT SHOTS

Brief Paragraphs About the Star and Cast for Programs

STRANGE as it may seem, Rudolph Valentino holds a degree from the Royal College of Agriculture in Italy. His early intention was to be a scientific farmer.

"Cobra" is the 400th script which Anthony Coldewey has written. He adapted it from Martin Brown's drama for Rudolph Valentino.

Gertrude Olmsted, playing the sympathetic role in support of Rudolph Valentino in "Cobra," will be seen, as a bobbed blonde.

Casson Ferguson makes his screen come-back in "Cobra," in support of Rudolph Valentino. He has an excellent part in this Ritz picture.

Joseph Henabery, Rudolph Valentino's director on "Cobra," does not wear riding trousers, puttees or shirts open at the front. He's normal and very popular with all his staff.

William Cameron Menzies, who designed the settings for "Cobra," Valentino's first independent Ritz production, was responsible for the marvelous sets in "The Thief of Bagdad." "Cobra" is a modern story and gives the art director a chance to show his versatility.

Nita Naldi, playing the part of the erring wife in Rudolph Valentino's "Cobra," now weighs only 123 pounds. Her figure is said to rival any in Hollywood.

Casson Ferguson owns a ranch near Los Angeles, but since his return to pictures he has moved to Hollywood. His first picture is "Cobra," in which Rudolph Valentino is starred.

dolph Valentino on "Cobra," has been voted "Hollywood's most regular director" by all the members of the cast and the technical staff. They presented him with a scroll to that effect.

Nita Naldi, the "Cobra" woman of Valentino's new picture by that name, says common sense is the greatest quality a man can have.

It used to be that the assistant directors were graduates from the ranks of property men. It's different now. Richard Johnston and Barton Adams, assistants to Joseph Henabery on Rudolph Valentino's "Cobra," are both college graduates.

Says Valentino's Director: (By Joseph Henabery)

I would rather film a heart-throb than an earthquake.

Suggestion is taking the place of suggestiveness in motion picture direction.

A baseball game is more exciting than a motion picture because of the element of doubt as to the outcome. Photoplays follow the formula too closely. The experienced picturegoer knows in advance how the story will end. Casting by types also tips off the story. The audience knows that Bill Hardboiled always plays villains; therefore he will do his allotted share of devilry and be killed in the end. The hero must win the heroine in the end. There is no chance for a ninth inning rally.

When a director loses his story in a mob of a thousand extras and million dollar sets he is lost himself.

Sub-titles should be used as a walking stick but never as a crutch.

We speak of "costume" pictures. Did it ever occur to you that the garments, which the people of another generation wore, were not costumes to them. They were just clothes. Therein lies the difference between a good costume picture and a bad one—naturalness instead of stiltedness.

VALENTINO'S BEARD

Rudy Sports Famous Goatee in "Cobra" at Rialto This Week

THE most famous beard in the world! Who owned it? King Barbarossa—whose name signifies Red Beard? No, Rudolph Valentino, a king of that greater realm—the movies.

Theatregoers will have an opportunity to see it in "Cobra," which will open at the..... Theatre..... The star is smooth shaven in most of the picture, but he does wear the beard in an amusing sequence which shows one of the chief character's ancestors in a romantic episode. Valentino "doubles" for the ancestor. With the exception of this one sequence, "Cobra" is a modern story with its locale New York City.

When Valentino returned from Europe with his hirsute adornment he was met at the pier by a small army of photographers. Newspapers all over the world carried his photographs. The Master Barbers Association passed a resolution condemning the beard. If all the editorials about it were placed end to end they would paper every barber shop in the country.

"Cobra," a modern drama, first appeared as a stage play and ran for more than seven months on Broadway. A notable cast in support of the star includes Nita Naldi, Casson Ferguson, Gertrude Olmsted and Eileen Percy. The picture was directed by Joseph Henabery and produced by Ritz-Carlton.

Valentino is seen as an Italian Count, who is a real Don Juan with the ladies. "Cobra" is an intense psychological drama with a powerful climax.

Valentino Plays Italian Role in Picture, "Cobra"

Although Rudolph Valentino was born under the romantic Italian skies, he plays an Italian for the first time since he became a star in "Cobra," which will be shown at.....

other nationality. In "The Four Horsemen" he was an Argentinian. In "The Sheik" he was an Arab. In "Blood and Sand" he was a Spaniard. In "Monsieur Beaucaire" he was a Frenchman.

In "Cobra" Valentino plays an Italian Count with a weakness for the ladies. His appeal to women leads him, against his own will, into an affair with the wife of his best friend. This has a tragic and dramatic climax—one of the strongest situations in which the star has ever appeared.

"Cobra" was adapted from Martin Brown's successful Broadway drama by Anthony Coldewey and directed by Joseph Henabery. It was produced by the star personally under the Ritz-Carlton banner. The title means the lure of a fascinating, unscrupulous woman—the charm which the cobra exercises over its victims.

Nita Naldi, who has reduced her weight to 123 pounds, plays the cobra woman. Gertrude Olmsted, blonde and wholesome, has the sympathetic feminine role. Casson Ferguson returns to the screen as the best friend.

The action starts in Italy, but most of it takes place in New York. It is a modern drama and has been produced on a lavish scale.

SOMETHING NEW FOR EXHIBITORS

Very frequently exhibitors are requested by the Kiwanis clubs, Rotary clubs and other business or civic organizations of their cities to deliver addresses on some phase of motion pictures, such as financial, history, better pictures, production, etc.

The home office publicity department of the Famous Players-Lasky Corporation will supply data or prepare speeches for any theatre owner desiring this service.

Requests for data or prepared speeches should be addressed to
CHARLES E. MCCARTHY,
Publicity Manager,
Famous Players-Lasky Corp.,
485 Fifth Avenue,
New York City, N. Y.

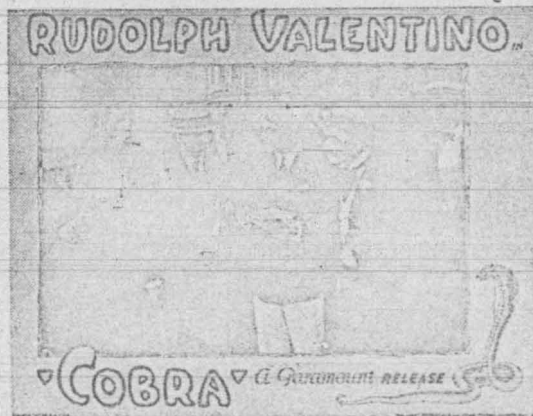
Colored Lobby Display Cards and Seat-Selling Herald



LOBBY CARDS

This set of eight colored lobby cards, each 11" x 14", for only 60c.

They'll dress your lobby and sell your tickets.



Window Card



Cover of 4 Page Colored Herald

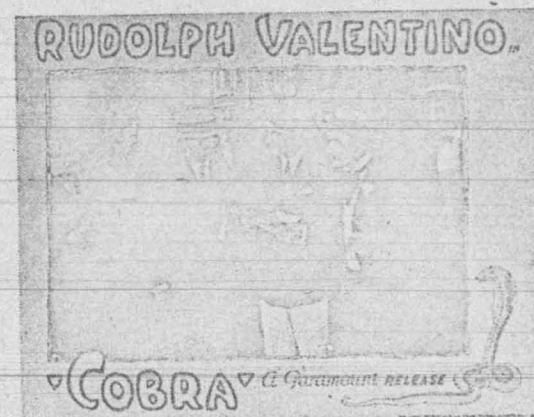
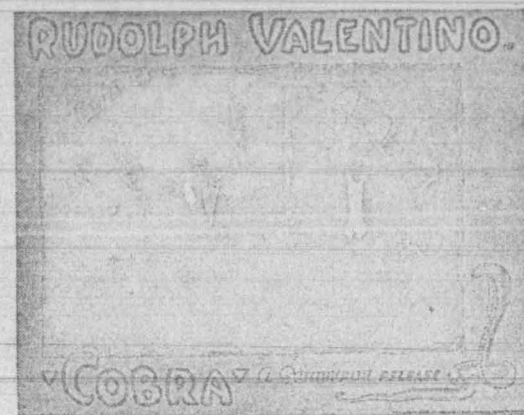




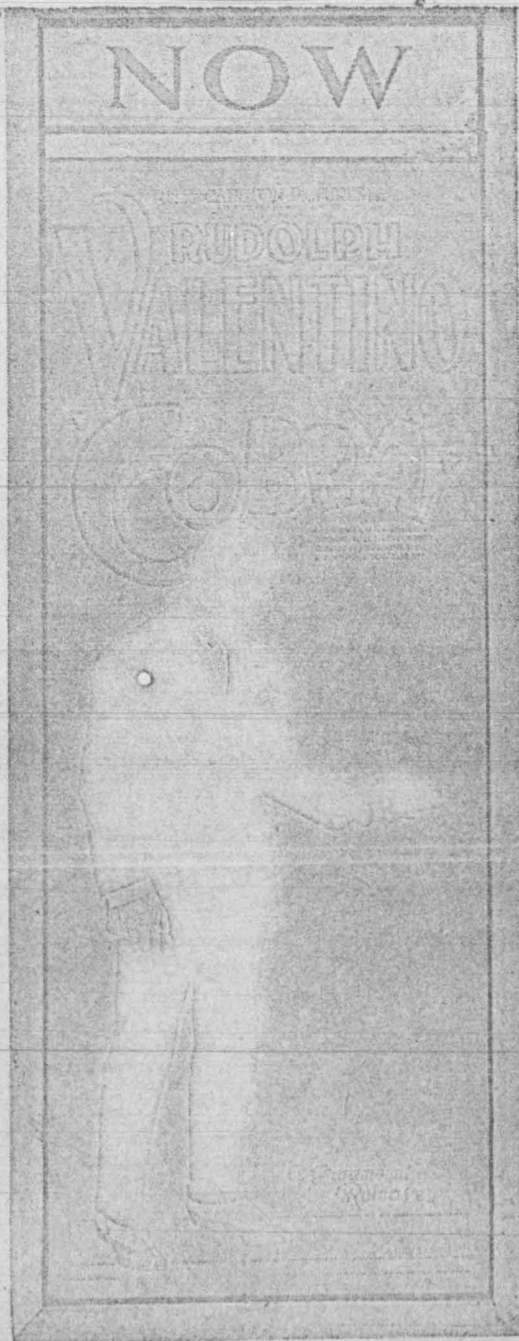
LOBBY CARDS

This set of eight colored lobby cards, each 11" x 14", for only 60c.

They'll dress your lobby and sell your tickets.



Window Card



Colored Insert Card



Cover of 4 Page Colored Herald

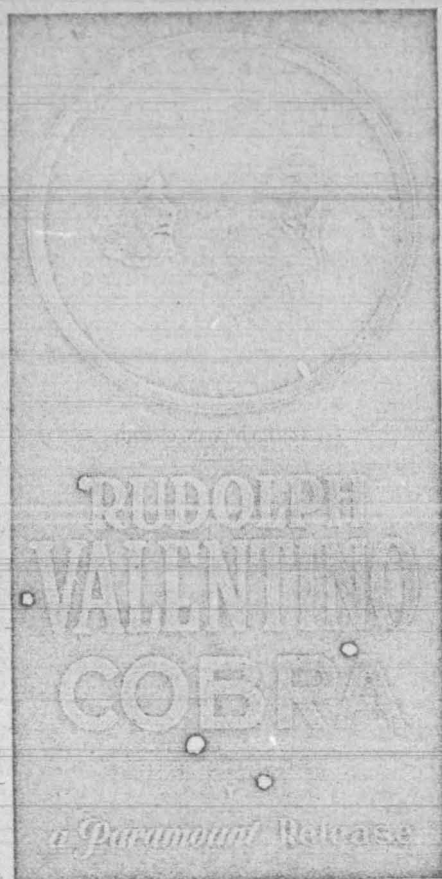


Colored Lobby Card (22" x 28")



Announcement Slide

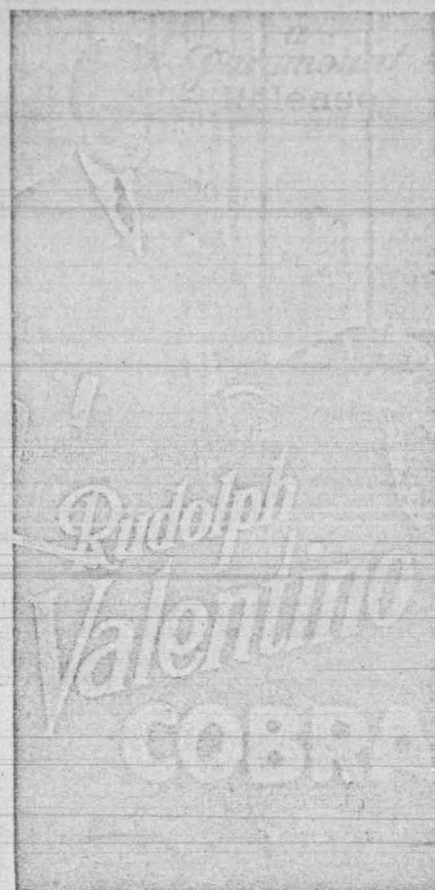
Paramount Posters That Will Pull in the Business



Three Sheet Poster 3A



Six Sheet Poster 6A



Three Sheet Poster 3B



One Sheet Poster 1A



Two-column Press Advertisement 2A

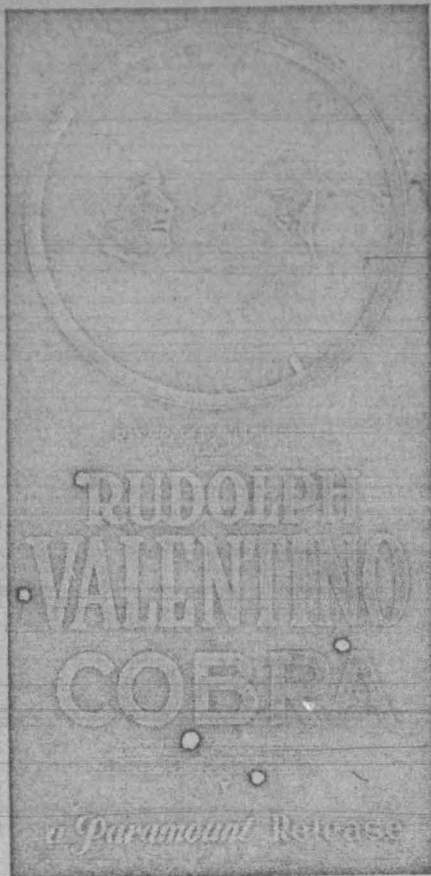


One Sheet Poster 1B

Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!

Put the picture over the top by putting posters over the town. Here are real business-getters!

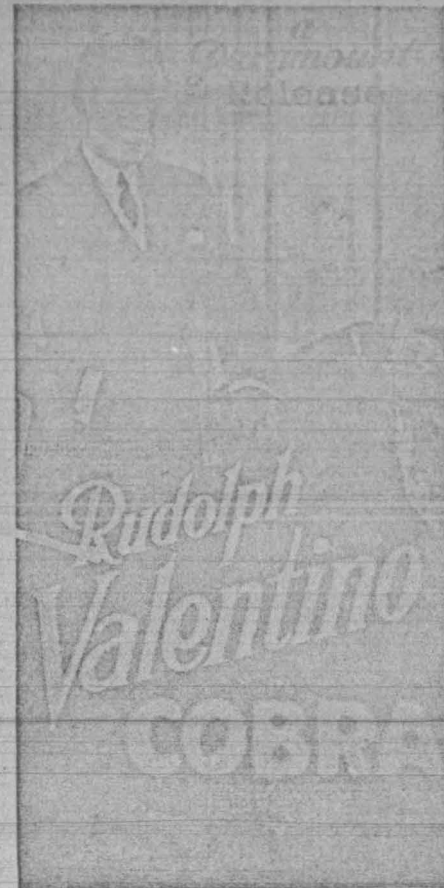




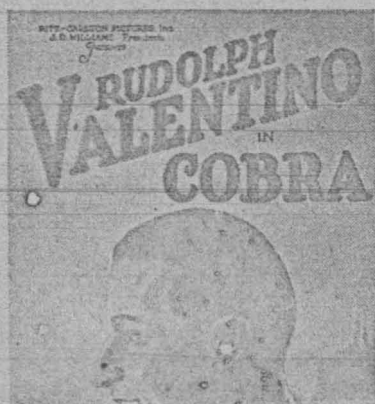
Three Sheet Poster 3A



Six Sheet Poster 6A



Three Sheet Poster 3B



One Sheet Poster 1A



One Sheet Poster 1B



Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!

RUDOLPH VALENTINO
IN **"Cobra"**

Two-column Press Advertisement 2A

a
Paramount
Release
PRESENTED BY
RITZ-CARLTON
PICTURES INC.
J.D. WILLIAMS
PRESIDENT



Put the picture over the top by putting posters over the town. Here are real business-getters!



Twenty-four Sheet Poster 24A

DEC -3 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

Cobra - 7 reels

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Cobra	12-3-25	©CLL 22071

The return of the above copies was requested by the said
Company, by its agent and attorney on the 3rd day of
Dec. 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

DEC 11 1925

Fulton Brylawski

LP 22071
1925

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress